

CHALK LESSONS
or



IN THE
SUNDAY SCHOOL

— — — — —
FRANK BEARD.

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CHALK LESSONS,
OR THE
BLACK-BOARD
IN THE SUNDAY-SCHOOL.

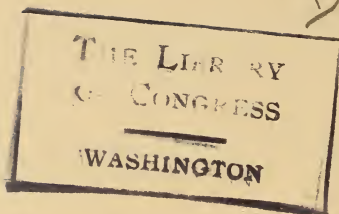
A
PRACTICAL GUIDE
FOR
SUPERINTENDENTS AND TEACHERS.

BY
✓
FRANK BEARD.

NEW EDITION FOR THE MILLION.

NEW YORK:
EXCELSIOR PUBLISHING HOUSE,
T. J. CAREY & CO., Proprietors,
26 CITY HALL PLACE.

JUN 17 1898
29464-B²-1
129-2



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TO

THAT TRUE FRIEND AND CHRISTIAN GENTLEMAN,

REV. ALBERT D. VAIL,

Through whose simple Black-board teaching; I was

first led to search the Scriptures and my own

heart, this little book is faithfully

and affectionately inscribed by

THE AUTHOR.

THE BLACK-BOARD

IN THE



SUNDAY-SCHOOL.

FRANK BEARD.

CONTENTS.

CHAPTER.	PAGE.
I. INTRODUCTORY—USE OF THE BLACK-BOARD IN RELIGIOUS INSTRUCTION - -	13
II. RUDIMENTS OF DRAWING ON THE BLACK- BOARD—HINTS FOR PRACTICE - -	16
III. PERSPECTIVE - - - - -	26
IV. SIMPLE MARKS and REMARKS - - -	42
V. GEOGRAPHY ON THE BLACK-BOARD - -	48
VI. LETTERING - - - - -	55
VII. ALLITERATIONS, ACROSTICS, &C. - -	61
VIII. PICTORIAL TEACHING - - - -	69
IX. "CHALK TALKS" - - - - -	83
X. CHALK SERMONS - - - - -	104
XI. RUDIMENTS OF DRAWING THE HUMAN HEAD, FACE, AND FIGURE - -	117
XII. THE USE OF COLOR ON THE BLACK-BOARD -	126
XIII. REVIEWS - - - - -	134
XIV. ALLEGORIES - - - - -	152
XV. SOME OBJECTIONS CONSIDERED - - -	163
XVI. TYPES AND SYMBOLS - - - -	171
XVII. EMBLEMATIC BIBLE SERVICE - - -	192
XVIII. CONCLUSION - - - - -	203



PREFACE.

WITHIN the last few years the use of the Black-board has greatly extended in our Sunday-Schools. Not only has it proved available for a much wider range of illustration than was at first imagined, but the number of superintendents, teachers and ministers who appreciate its value is growing with great rapidity.

The development of this form of presenting Scriptural lessons is not due to any one person, though a number might be honorably named in this connection. It was owing principally to the intrinsic merits of the system. At first the board was used to delineate the boundaries of countries, course of rivers, and other topographical features of the lesson; then for memoranda of important points in the lesson, which it was found useful to keep prominently before the eyes and minds of the class. From this stage the development was rapid, and we now find the Black-board one of the prominent and effective instruments in the Sunday-School work.

There are two features in the Sunday-School system; first, the actual religious and moral instruction and the spiritual development which these are intended to lead to; and, second, those incidentals, such as anniversaries, concerts, pic-nics, and the like, which, though merely adjuncts, are useful in promoting an interest in the Sunday-School, and making its associations pleasant.

The Black-board possesses much of the attractiveness of these extraneous things, with the further advantage that

it makes the lesson itself attractive, and stimulates interest in the actual work of the school.

The purpose of the present volume is to show how the Black-board can be used in the Sunday-School, and to furnish such instruction in drawing upon it, and other technical information, as shall enable all superintendents and teachers who desire to adopt it, to do so understandingly and effectively.

The author has no expectation or wish that the Black-board should monopolize the Sunday-School, or supplant other useful forms of instruction. The field is so large that we cannot afford to do without any instrument which proves effective as a means of winning souls to Christ.

The same system of illustration designed for the Black-board can be advantageously used in class instruction with a slate, when a black-board is not readily accessible.

THE BLACK-BOARD IN THE SUNDAY-SCHOOL.

I.

INTRODUCTORY—USE OF THE BLACK-BOARD IN RELIGIOUS INSTRUCTION.

IF this should meet the eye of a trained teacher—in whatever else we may differ—we will agree when I assert that *telling* is not *teaching*. The pupil must not be a listener only, but an actor; there is always a work for the scholar as well as for the teacher; the instructor does not carry the listener, but is only the guide who leads and points out the way. If the student would follow he must exert himself; there is no royal road to knowledge.

Now, the Sunday-School has not that power and authority which backs the secular school; the very nature and end of our aim forbid coercive measures, and our scholars must be *induced* to learn, hence our lessons must be attractive.

The teacher (?) who sits and drones out forty minutes of precious time with lesson-paper in hand—because without the paper he knows less than his class about the lesson—such a teacher, who has bestowed no thought and care

upon the lesson before entering his class, is not going to be of much service in leading heads and hearts to a knowledge of the truth.

There is a latent love of truth in every mind, but it needs stimulant, it must be excited, quickened, fostered; especially is it desirable to present spiritual truth in a way that will arrest attention and impress the mind.

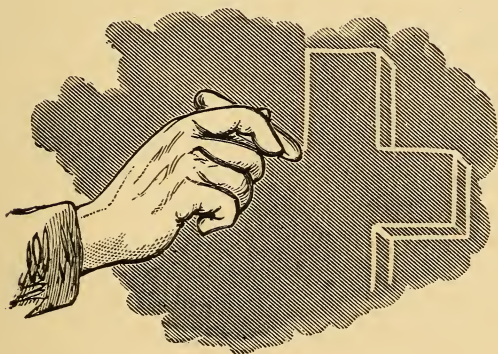
When the "Great Teacher" unfolded to his disciples and others the great truths of holiness, He spoke in parables, or painted pictures in words, and so simple and beautiful are these word-pictures, that children delight to hear them, and the impression that they make upon the memory is seldom erased. In uttering these words our Lord spake "as never man spake," and yet the common people heard him gladly. Even the miracles which our Lord wrought are symbolical pictures of spiritual miracles which He will ever perform to those who believe on Him. Thus we learn that His way, and perhaps the only way, of conveying an abstract, or spiritual idea, is by comparison with analogous things apprehended by the natural senses; to speak simply—by illustration.

If you were commissioned to teach a child the nature of a circle, would you begin by stating that a circle is an area, having for its center a point, and bounded by a circumference in the nature of an endless imaginary line, which at all points is at an equal distance from the center—and require the learner to commit this definition to memory? No, reader. Being a person of sound judgment you would do nothing of the sort, but you would demonstrate its nature and properties through the sense of sight by having the figure drawn in black and white before the learner's eyes.

One word more. Do not say to yourself at the outset that you cannot hope to use the chalk with profit. Many are apt to think some extraordinary genius is necessary to

fit a teacher to use the black-board. It is a mistake ; *you* can teach better with a pencil than without. You can learn to draw far better than you ever imagined possible, and that at the sacrifice of comparatively little time and labor ; you can habituate yourself to think illustration naturally as you study your lesson.

You may put your illustration in a way that will impress the mind and heart—providing you have average intelligence, a hand to hold a pencil, and a consecrated heart.



II.

RUDIMENTS OF DRAWING ON THE BLACK-BOARD. HINTS FOR PRACTICE.

As a matter of course, the better a teacher can draw, the easier it becomes to convey picture ideas to the minds of others.

Not that the teacher need be an accomplished artist to be able to do his legitimate work—indeed, the less he thinks of his artistic merit, the better it is for himself and his pupils; but a slight knowledge of drawing and a few hints about handling the chalk or pencil are necessary to those who would use this method.

Now, in speaking of “picture ideas,” elaborate conceptions and compositions are not meant, but simply drawings of objects and things. To delineate even simple things, requires a little knowledge of perspective (which will be treated in another chapter), a moderate facility, and a confidence born of an easy conscience, that is, a consciousness that you are able to present by an intelligent drawing, the object you wish to describe.

“A good workman does not find fault with his tools,” and yet I am inclined to think it is because “a good workman” generally manages to get good tools; so let us have the best we can obtain.

The first and most important thing is a black-board, for practice.

Do not let us have one of those hard, smooth, shining surfaces, made of heavy inch plank, and divided into

several divisions by chasms a half inch wide. Do not let us have this, because it is just as cheap and easy to have a better.

The best material for practice is a yard and a half of "stone-cloth," or a board about four feet square, manufactured by the N. Y. Silicate Slate Co. These can be ordered at any book store.

The cloth rolls up easily; without damage to the surface it can be tacked on any flat wall quickly, and removed at



Fig. 2.

pleasure; in tacking your cloth you will find the thumb-tack the best to use, as it does not make so large a hole in the



Fig. 3.

wall. These tacks can be had at any artist-material store, and cost about three cents apiece.* Put up your black-board, or rather cloth, in your study, in the attic, in the barn, or, in fact, in any place in which you are least subject to intrusion or interruption.

Arrange it so that you can reach to the upper edge, without standing on your toes, and that will bring the bottom edge of the cloth (forty inches wide) about right.

If your board is small, let the center be a little lower than your shoulder.

Provide yourself with a stick of school chalk and you are ready for practice.

If you have the stone-cloth, a piece of soft soapstone, or the prepared composition sold by the Silicate Slate Co., is better than the common chalk to draw with, because they do not create such a dust.

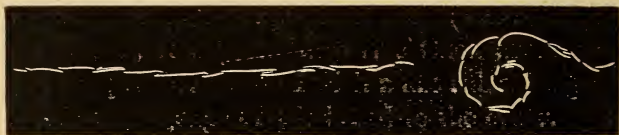
Your cloth will be softer, and work better, if you lay some large sheets of paper smoothly between the cloth and the wall.

Provided with chalk and black-board, we are ready to begin.

* Small tacks stuck through little squares of stout paste-board will make good tacks for the purpose. (See fig. 3.)

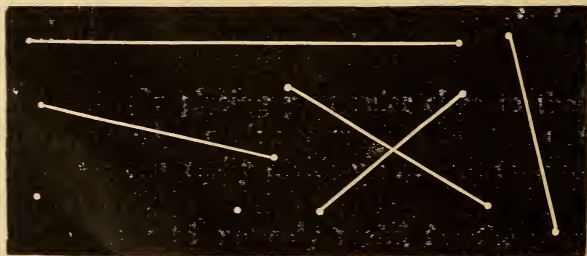
Now, do not imagine that we are to have a complete and exhaustive treatise on drawing, because no such attempt will be made in this work—there are good drawing books already in the market, which give complete and elaborate systems of drawing—the purpose of this chapter is but to give useful and practical hints to the *Sunday-School teacher*.

The beginner will feel a timidity upon taking up his chalk for the first time, analogous to the natural nervousness one feels upon taking up a strange weapon, and will, in most cases, begin to mark with a hesitating uncertain touch; in other words feel his way along.



Avoid all such practices, and when drawing a line, draw it firmly, with decision and confidence.

Practice drawing straight lines, at different angles, beginning by marking two dots, at short distances apart, and connecting them by as firm and straight a line as you can, bearing evenly upon your crayon with a uniform pressure, until your line is complete.

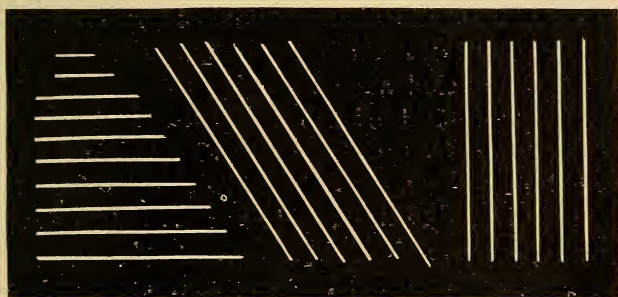


Having gained a little confidence and accuracy in draw-

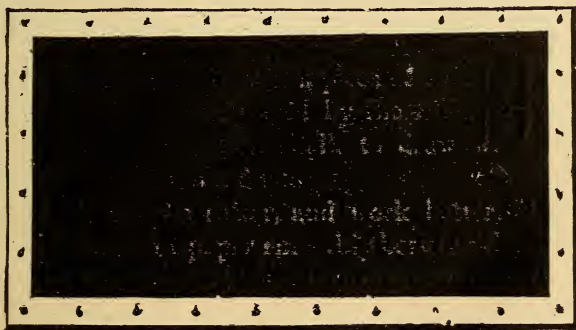
ing short lines, gradually extend them to greater distances.

This practice not only trains your hand, but also trains your eye into observing and judging distances, relative proportions, &c.

When you are convinced that you are making some headway in drawing one line, a second step is to draw a number of straight lines, running parallel to each other at equal distances apart.



Draw deliberately. Think what you are going to do before starting off. Satisfy yourself where you are to

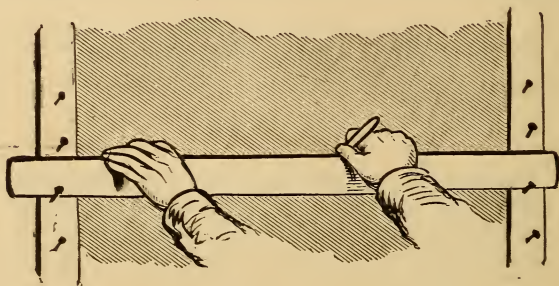


begin and where you are going to stop, and then do it. Do not rub out a line until you have your surface cov-

ered; by observing these rules you will acquire a habit of carefulness which is the first and most important element of success.

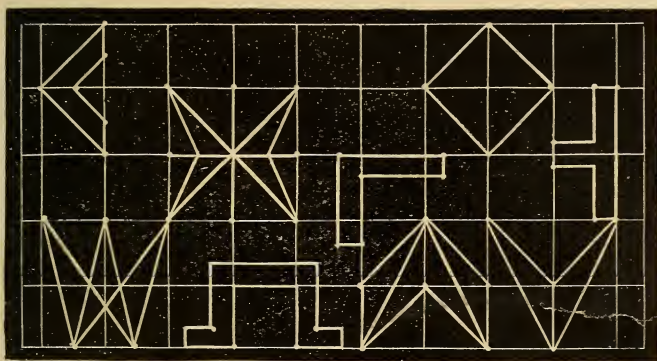
From simple lines we will proceed to elementary forms.

It would be a source of great convenience to have your board ruled off into squares of five to ten inches; permanent lines painted with a fine brush, and of a color closely approximating to the black surface of your board, a dark blue, for instance, in order to be invisible at a little distance, but apparent within a yard of the board. If this is a more elaborate preparation than you wish to give, there is another plan, *i. e.*, along the edges of your board, if it be a wooden one, with a frame, into this frame drive small nails, at equal distances apart. Let the nails be very small, without much, if any, head, drive them accurately and neatly, then provide yourself with a flat ruler, long enough to reach from one edge of the board to the other.

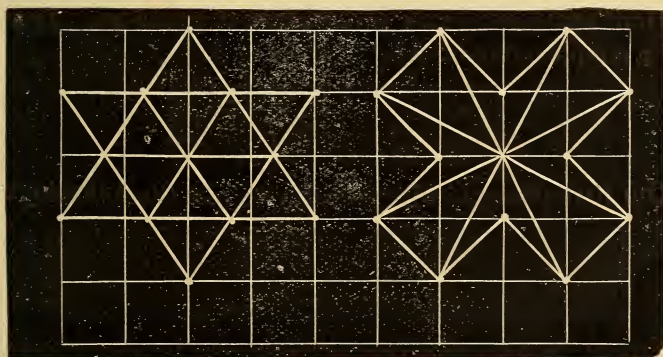


Then by simply placing your ruler close to the board and resting the edge against corresponding tacks at each extremity you can easily divide your board up into equal squares.

This arrangement is not only useful for the purpose to be stated, but useful in numberless ways, and of great convenience to the teacher.



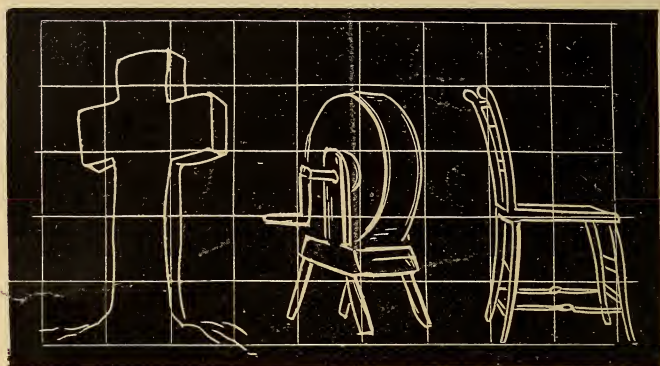
When you have obtained your squares, fix your points, as in the above copy, and then connect them, developing simple figures. Vary your practice by changing the points and figures.



In using this method the learner will involuntarily acquire a knowledge of principles of proportions and relations of lines which will be of the greatest service.

This method is also used to make accurate copies. For

example, if your board be squared, produce the following:



By giving heed to the different squares you cannot go astray. And now, when some skill is acquired, try to draw them without the aid of the squares. If you fail, do penance on the squares again.

Having by this time acquired a fair control over your hand, it is time to venture on curved lines.

Here again, we begin with points to guide us. Let us try a simple curve or arc.



Our first attempts will probably be like the following:



But, if we have two points (imaginary or otherwise) we shall at least get our ends to correspond. And then, by adding a straight line, the task becomes less difficult.



Then proceed to more difficult examples like the following specimen:-



Almost every one is familiar with the story of the Italian, Giotto, who drew a circle without any mechanical aid, further than a free hand and correct eye, and thereby won a great reputation and secured a good job from the Pope.

We often want to use a circle in our black-board work, and we would find it more convenient to draw it with one sweep of the arm, than by elaborate preparations with chalk, tack and string, were it possible—well that is not only possible, but easy to do—and when we once get the trick of it, Giotto loses his reputation.

To describe a circle, let the pupil stand with his right side opposite the board, keeping in mind that the nearer he stands to the board, the larger the circle will be.

Hold the arm out straight from the body, so that the hand is exactly parallel with the shoulder (fig. 18). Where the chalk now touches, will be the center of the circle; then, holding the arm perfectly stiff, but allowing the wrist free play, drop the arm down the board until half the dia-



Fig. 18.



Fig. 19.

meter of the circle you wish to draw is measured from the center to the chalk, (fig. 19).

Then not too slowly, with a light and even pressure, swing the arm forward, and let it naturally describe the circle—not forgetting to hold the arm perfectly stiff, and give attention to the management of the hand, according to the dotted lines in fig. 19.

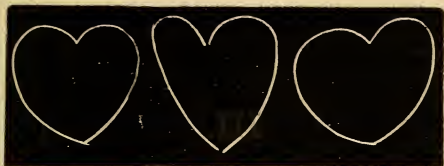
One of the difficulties which the untrained “blackboarder” experiences, is in obtaining an even balance, when attempting to draw objects with corresponding sides. An inexperienced hand will find it troublesome to draw both sides alike, as in a heart. There is no great difficulty in completing one side, but the trouble lies in the difficulty of drawing the opposite side to correspond with the one completed. Our first



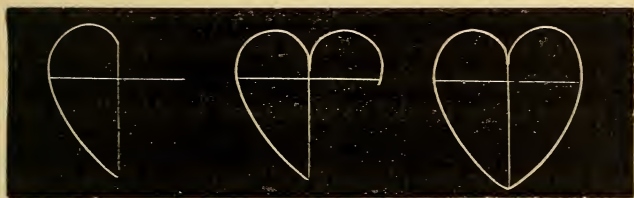
attempts generally give us results like those shown on the following page.

Now it is practicable for any one to conquer this difficulty by observing a simple principle—that is, to have a skeleton first, upon which to build, the skeleton to be simply the combination of a horizontal and a per-





pendicular line forming a cross. Then, by using your cross as a guide, and carefully observing the relative proportions of each division as you proceed, the difficulty will be greatly—and with experience, entirely—obviated. Observe that each extremity of the horizontal line marks the widest sweep of the curve, representing the side of the heart, while the perpendicular regulates the top and bottom of the figure.



This principle should be observed in drawing any object with corresponding sides, the cross not being arbitrary as the skeleton, but horizontal and perpendicular lines intersecting at right angles, and varied to suit the form proposed.



III.

PERSPECTIVE.

MANY teachers possessing a certain degree of skill in the use of chalk and crayon are, through ignorance of necessary rules, entirely at a loss, in attempting to draw the simplest thing *correctly*.

The following pages have been adapted, as much as possible, to the needs of the teacher—to enable the student to arrive at successful results from the simplest means. Unnecessary technical terms will be carefully avoided and prolix explanations eschewed.

The terms to be used in subsequent explanations are as follows:

The Picture, or the plane of delineation, is the flat surface on which the sketch or drawing is made. The picture may represent only one object, as a cross or a tree, figs. 25 and 26. Or may embrace a number of objects, *i. e.*, a cross and tree, &c., fig. 27; or may take within its limits the



Fig. 25.



Fig. 26.



Fig. 27.

whole interior of a room, or many miles of landscape.

When a person, looking at any object through a window, with his eye continually fixed in one place, draws with a pencil on a pane of glass the form of the object *exactly as it is seen through it*, that pane of glass is the picture, plane of the picture, plane of delineation, perspective plane, or transparent medium.

Every picture should have a center. This does not mean the center of the plane on which the picture is drawn, as the center of the picture may be located on one side of the plane, as shown at C, in fig. 28.



Fig. 28.

The center of the picture is the point directly opposite the eye; at this point all lines receding from the spectator, at right angles with the picture vanish.

The Horizontal Line means simply the line which marks the horizon. If you stand on the shore of the ocean and look over the waters, the line you observe dividing them from the sky is the horizontal line.

This line is always directly opposite the range of the eye. Wherever the spectator may be placed, whether on a low plain, or a high mountain, the horizon is always on a line with the eye, figs. 29 and 30.

On this line the center of the picture is always placed, and all lines not parallel with the picture vanish.

Point of Distance is the point marking the distance intervening, between the spectator's position and that point of ground directly in front of him, where the purposed picture ought properly to commence.



Fig. 29.



Fig. 30.

Vanishing Point is any point in the picture where lines not parallel with the picture meet, as in fig. 31, in which V P is the vanishing point of the top and bottom lines of the transparent box, A B being the horizontal line.

Vanishing lines are parallel lines not parallel with the plane of the picture, which meet in a vanishing point. In fig. 31 the lines marked V L are the vanishing lines of the top and bottom of the box.

Base Line is the bottom of the picture.

Line of Contact is a perpendicular line erected on the base line at the point of contact upon which all real heights of objects are marked, and carried thence into the perspective work by lines to the respective vanishing point.

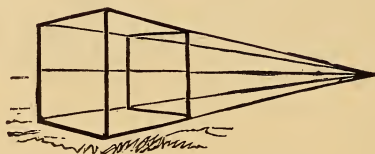


Fig. 31.

Point of Contact is the point where the bottom line of one of the principal sides of the object continued to the base line intersects it.

Point of Distance is a point set off on either or both sides of the center of the picture on the horizontal line, and represents the distance of the spectator from the picture. This distance should never be less than the whole length of the picture, but may be more.

Lineal Perspective may be divided into two kinds, parallel and oblique.

Parallel Perspective is when one side of the object is parallel to the picture, as in the little hut in fig. 35.

Oblique Perspective is when the principal sides of the object are not parallel to the picture, as in fig. 31.

All lines perpendicular to the plane of the picture, must terminate at the center of the picture, as in accompanying illustration, C making the center of picture, fig. 32.

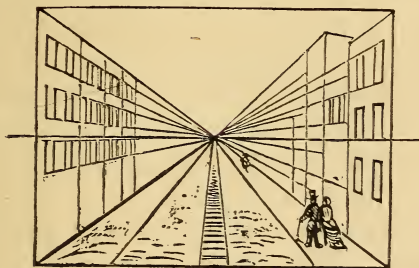


Fig. 32.

The base line, B D, must, in every case, be parallel with the horizontal line H H.

Of course, the point of sight must always be on the horizontal line.

The higher you raise your horizontal line, the more plane is revealed in the picture. See figs. 33 and 34, at the head of next page.



Fig. 33.



Fig. 34.

In drawing the following examples, a scale of inches, divided into 12ths, and which may be easily made on a piece of paper, will be requisite.

TO DRAW A LINE OF TREES NOT PARALLEL TO THE PICTURE.

The Scale represents 12 yards to an inch.

Let A B C D (fig. 35) be the picture, E F the horizontal line, G the center of the picture, H I the line on which the trees are supposed to be growing, I the point of contact, and I K the line of contact. Lay off the length of the picture from the center of the picture, G to L, which will give the point of distance, L; and remark that this must always be on the contrary side of the vanishing line to be divided. Thus, when the vanishing line runs upward from right to left, the point of distance must be laid off to the right of the center of the picture, and *vice-versa*.

Now, suppose the first tree to be twelve yards from the picture. On the base line C D from the point of contact I, lay off twelve yards to *a*; draw the line L *a*, and the place where it intersects the line I H at I, will be the position of the first tree.

Suppose the second tree (2) to be six yards from the first

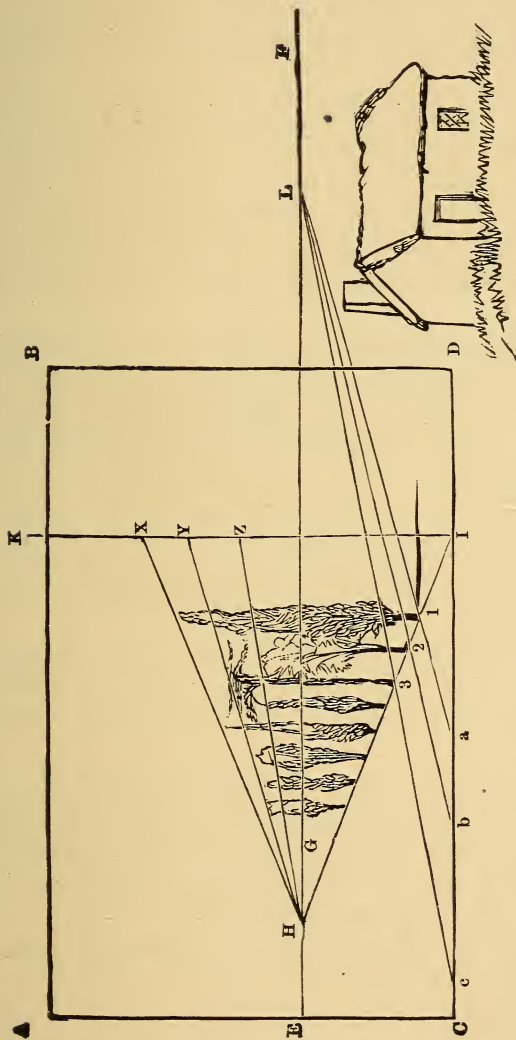


Figure 35.

tree; from the point a , along the line $C D$, toward the left hand, lay off the distance $a b$, equal to six yards; draw the line $L b$, which will give the place of the second tree at 2.

Suppose the third tree (3) is nine yards from the second tree; from the point b , along the base line, lay off the distance $b c$, equal to nine yards; draw the line $L c$, which will give the position of the third tree; and so proceed with all the other trees, extending the base line to make it long enough to lay off on it the other distances.

For the heights of the trees—Suppose the first to be eighteen yards high; on the line of contact $I K$ from the point of contact I , lay off the distance $I x$, equal to eighteen yards; draw the lines $x H$ which will give the height of the first tree.

The second tree (2) is twelve yards high; on the line of contact lay off the height $I y$, equal to twelve yards; draw the line $y H$, which will give the height of the second tree.

The third tree is fifteen yards high; on the line of contact lay off the height $I z$, equal to fifteen yards, draw the line $z H$, and it will give the height of the third tree.

And so proceed for the heights of all the other trees.

This problem is extremely useful in all the other problems in perspective, as it is by this rule that all distances along a line may be found; in the breadth and heights of windows, doors, arches of bridges, &c.

The next problem will be in parallel perspective.

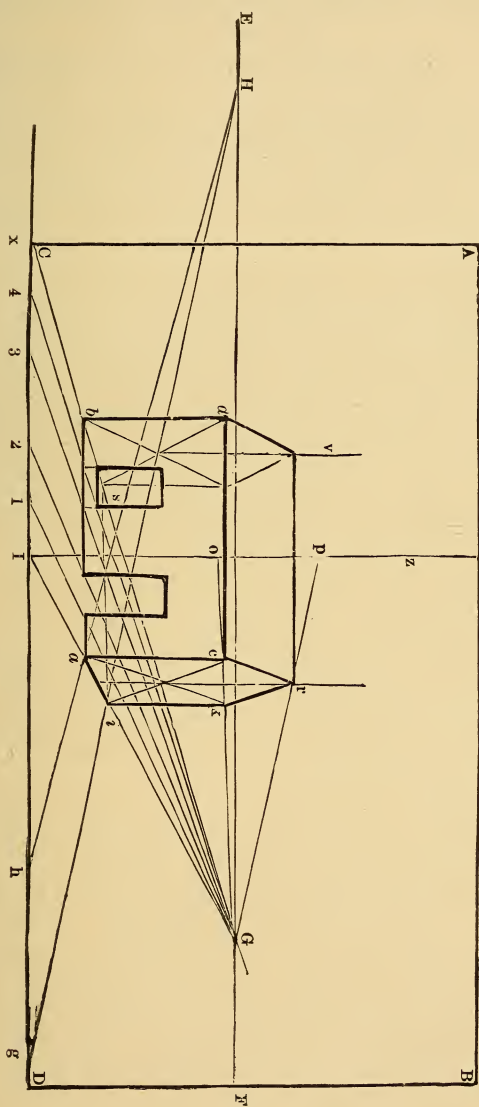


Figure 36.

TO DRAW A HOUSE, ONE SIDE OF WHICH IS PARALLEL TO THE PICTURE.

The Scale represents 12 feet to an inch.

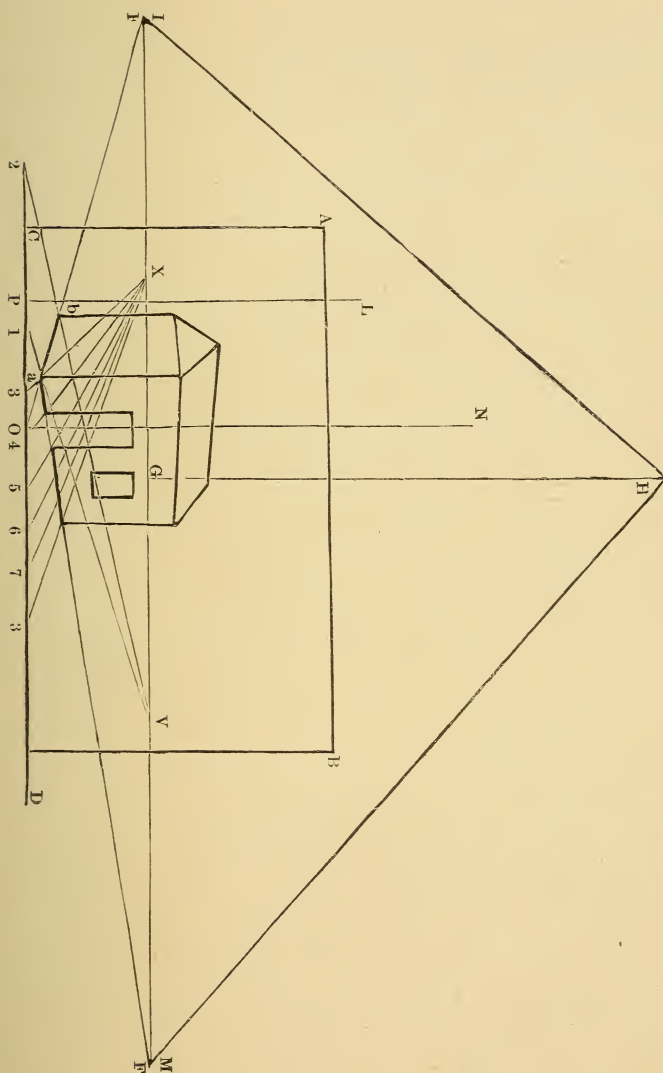
Let $A B C D$ be the picture (fig. 36), $E F$ the horizontal line, G the centre of the picture, and a the nearest corner of the house. From G lay off the length of the picture along the horizontal line, which will give the point of distance, H .

Drawing the vanishing line $G I$ through the corner a for the bottom of the house, and I will be the point of contact. Draw the line $I z$ for the line of contact.

Suppose the length of the house is 18 feet; from the point of contact I , lay off along the base line the distance $I x$, equal to 18 feet; draw the line $G x$, then draw the line $a b$ for the bottom of the house. *Note.*—Any line drawn parallel with the horizontal line between the lines $G I$ and $G x$ will be 18 feet long.

Suppose the height of the house to be 12 feet; on the line of contact $I z$, lay off the distance $I o$, equal to 12 feet; draw the line $o G$; then between the lines $G I$ and $G o$ draw the perpendicular line $a c$, and from b the perpendicular $b d$ exactly the same length as $a c$; next draw the line $d c$, and the front of the house is finished, except the windows and doors.

Suppose the house end to be 12 feet broad; first draw the line $H h$, passing through the corner of the house a , which will show that the house is 18 feet distant from the picture. From h lay off 12 feet to g . Draw the line $H g$, and the part from a to i of the line $G I$, which lies between the lines $H h$ and $H g$, will form the bottom of the house. Draw the perpendicular line $i k$ between the lines $o G$ and $I G$, and the house end is finished, except the peak of the gable. *Note.*—To find the center of a square in perspective, draw two diagonal lines from corner to corner, and



where they intersect each other will be the center of the square.

Suppose the height of the ridge of the roof above the front of the house to be 6 feet; on the line of contact I z lay off the space $O p$, equal to 6 feet, and draw the line $p G$. Then draw the diagonal lines, $a k, c i$, and a perpendicular line through the point where the diagonals intersect each other, and the point r , where that perpendicular intersects the line $p G$, will be the peak of the gable from which the ridge of the roof is to be drawn. In order to obtain the peak of the other gable end of the house, the best method is to suppose the house transparent and the gable end seen through it.

Draw the line $d G$; then draw a line parallel with the base line from i till it intersects the line $x G$ at s , and it will form the bottom of the farthest side of the house; draw the perpendicular line from s till it intersects the line $d G$, and the house end will be complete, except the peak of the gable, to find which, draw the diagonals and perpendicular, as was done in making the other end. Draw the horizontal line from r till it intersects the perpendicular, at v , and you will then have the ridge of the roof; the line $v d$ being next made, the house will be finished, except the windows and door.

Suppose the distance of the door from the end of the house to be 3 feet, the breadth of the door 3 feet, the distance from the door to the window, 6 feet; lay off all these distances from the point of contact I, along the base line, to 1, 2, 3, 4; draw the lines $G1, G2, G3, G4$, and the point where these lines intersect the line of the bottom of the house will indicate the position of the door and windows, for by drawing perpendicular lines the sides of them will be given; and their heights may be laid off along the line of contact and transferred to the line $a c$ of the house, from whence horizontal lines drawn across

the house front will give the tops and bottoms of the windows and door.

By this problem it will be seen that all lines and flat surfaces which are parallel to the picture never vanish; that they remain the same, whether they are upon the point of sight, or on either side of it.

TO DRAW A HOUSE IN OBLIQUE PERSPECTIVE

The Scale represents 12 feet to an inch.

Let A B C D (fig. 37) be the picture, F F the horizontal line, and G the center of the picture. From the center of the picture G, draw the perpendicular line G H, equal to the length of the picture. Let *a* be the nearest corner of the house, and draw the line *a, b*, for the bottom of the house, continuing till it intersects the horizon at I, which will be the vanishing point of that side of the house.

To find the vanishing point of the other side of the house, draw the line I H, and then from the point H, at a right angle with the line I H, draw the line H M, and the point M, where it intersects the horizontal line, will be the vanishing point.

It is now necessary to lay down two distance points, one for each vanishing point. With a pair of compasses measure the distance I H, and lay it off along the horizontal line from I to *v*, which will be the distance-point for the side *a b*. Then lay off the distance M H, from M to X, which will give the distance-point of the other side of the house. Draw the line V *a*, till it intersects the base line at I. Suppose the house-end to be 12 feet broad; lay off along the base line the distance from 1 to 2 equal to 12 feet; draw the line V 2, and part of the line *a* I, which is cut off by the lines V 1, and V 2 will give the bottom of the house. The other side of the house is in all 15 feet; that is, 3 feet from the corner to the door; the door, 3 feet; the space from the door to the window, 3 feet; the

breadth of the window, 3 feet; space from the window to the corner, 3 feet. Draw the line $X a$ till it intersects the base line at 3; then from 3 lay off the distances 3—4, 4—5, 5—6, 6—7, 7—8, and draw the lines $X 3$, $X 4$, $X 5$, $X 6$, $X 7$, $X 8$. Perpendiculars erected from the points where these lines intersect the line $M a$, will give the sides of the door and windows and the corners of the house,

To obtain the different heights of the house, door, windows, &c., two lines of contact will be necessary, and to find the two points of contact the lines $I a$ and $M a$ must be continued till they intersect the base line at O and P , whence the lines of contact $O N$ and $P L$ must be erected. On $O N$ are laid off the heights of the side $a b$, and on $P L$ those of the other side, as in fig. 11.

REPRESENTATION OF HORIZONTAL STRAIGHT LINES PERPENDICULAR TO THE PLANE OF THE PICTURE.

Let the student suppose himself sitting with his back against one of the walls of a rectangular room. The wall opposite to him is parallel to that behind him, and consequently to the plane of his picture in that position. The two remaining walls being at right angles to that opposite to him are evidently perpendicular to the plane of the drawing, and all horizontal right lines on those two walls are also perpendicular to that plane, and will appear to tend toward a point immediately opposite to his eye.

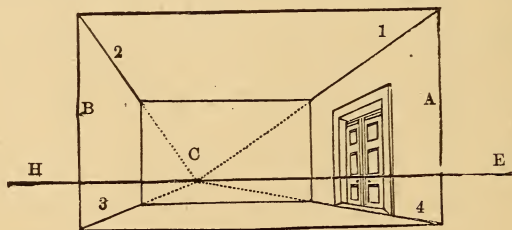


Fig. 38

HH (fig. 38) is the horizontal line or level of his sight, C the point opposite his eye, and that point toward which all horizontal right lines on the walls A and B appear to slant; though in reality they are perpendicular to the wall at C .

The lines 1 and 2, where the ceiling and the side walls meet, and 3 and 4, the lower limit of the walls, as well as the horizontal lines of the door and its panels, are in that position of the spectator, all perpendicular to the plane of the opposite wall, and, therefore, to the plane of the drawing.

The representation upon the plane of the paper, of a horizontal straight line ought to be carefully and distinctly apprehended. The effects of the projection or drawing of these different positions of the horizontal straight line may be understood from the following diagrams and explanations. Let a straight line be placed horizontally before the sight, and in a direction perpendicular to the vertical plane; but let it be a little above, or a little below, the level of the eye; it will appear as if perpendicular to the ground. (See fig. 39.)

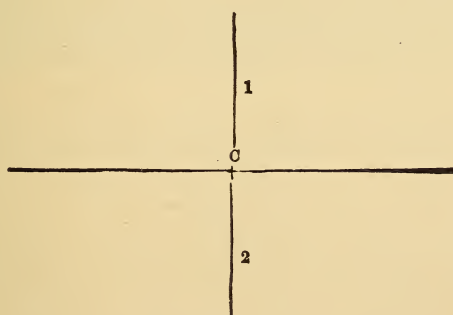


Fig. 39.

Thus C is the point opposite the eye; 1 and 2 represent a straight line held immediately above or below the level

of the sight at C. The line will now seem to the eye to be perpendicular to the ground; the alteration being, in fact,

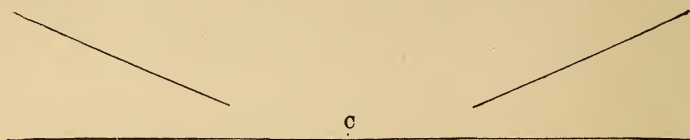


Fig. 40.

the apparent diminution of the line as to its length. Now, if it be placed above the level, as before, and be removed to the right or left, it will appear as in fig. 40.

And if below the level of the sight, it will appear to take such a direction as this :

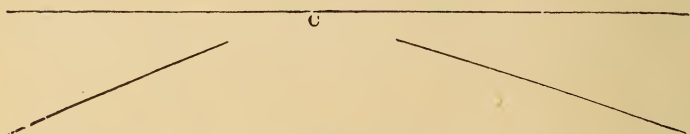
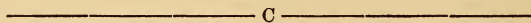


Fig. 41.

But if on the right or left of the eye, on a *perfect level*, and either oblique or perpendicular to the plane of the picture, it will fall into the horizontal line thus:



And, lastly, if placed immediately opposite to the eye, the projection will be a point, (•) the end, as it were, being alone visible.

It is not expected that the learner will map out every simple object which he desires to draw, in this elaborate manner; yet these rules and principles should be always kept in mind. If you cannot get your perspective to look right, *prove it* by rule, for you may be sure that if it does not look right, it is not right.

In giving these few hints, the author's intention is hardly more than to remind teachers that a slight knowl-

edge of the principles of perspective is important to all who attempt to do more than merely figure and write on the board. The teacher will see by the following illustrations the value of true, and the deformity of false perspective.*



Fig. 42.

Fig. 43.

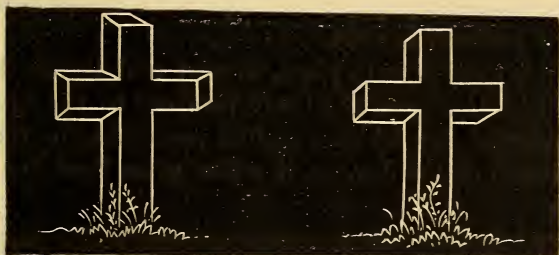


Fig. 44.

Fig. 45.

Figs. 42 and 44 show examples of false perspective, and figs. 43 and 45 show examples of true perspective.

* For a portion of these remarks on Perspective, I am indebted to "Sketching from Nature in Pencil and Water Colors, and Drawing and Painting in Colored Crayons," published by Jesse Haney & Co., in their series of Art Manuals. I have not hesitated at doing this, because I should have said substantially the same things if the writer from whom I have borrowed had not already said them. Besides, I am glad of an opportunity to repeat what I have said to friends and correspondents who have done me the honor of asking my advice on the selection of books likely to aid them in art studies—namely, that the series referred to furnish sound, practical information on the various topics treated, and are most excellent guides, especially for self-instruction.

IV.

SIMPLE MARKS AND REMARKS.

UNQUESTIONABLY the best way of teaching from the black-board is to work the chalk and "talk" in together, so that they may mutually explain one another, and unite in developing the truth.

Let the marks on the board grow toward their completion with the remarks of the teacher.

This needs some practice and experience. The *practice* can be obtained at home, by going through an imaginary lesson with the pupils; the *experience* must be acquired with the school or class.

It is a good plan to place, in neat and legible letters, a scriptural text upon the board previous to the opening of the school—one which signifies something in relation to the lesson of the day, as it often gives food for thought



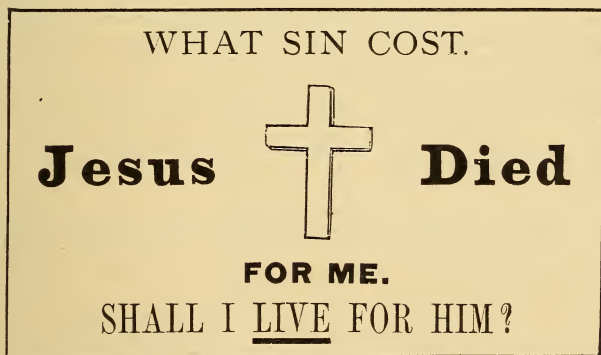
Fig. 46.

to the teachers and pupils, suggesting queries and answers. It also shows that some one is alive to the interest of the school. The illustration given in fig. 46 is a suggestion for the arrangement of the board.

The figures on the left are the numbers of the songs to be sung, that all may have their places. The Scriptural reference on the right, is the reading lesson for the day.

The following is another example of simple black-board work. It is one of Samuel W. Clark's, of Newark, and taken from the Black-Board Manual (a regular placer for Sunday-School pirates) without permission.

It is simple and impressive, aye, more, it is affecting, and tells the whole story:



“Every wrong thing we do hurts some one—costs some one sorrow and pain. When we do any wrong thing, our own hearts feel the shame and pain, and our parents are made sorry, and when we are punished for doing wrong, that is only one of the things our fault has cost us.

“But as every disobedience of our fathers and mothers will cost us pain and sorrow and punishment, so every disobedience of our Heavenly Father's will costs us grief and

unhappiness. Sin costs the sinner a great deal. Let us see to-day what sin costs:

“It has cost us the loss of God’s love in our hearts. We cannot have his love there while we sin; and that brings another thing which it costs us. A little girl who had done wrong, said that she ‘had lost the happy out of her heart.’ It costs us the happy feeling we can only have when we feel those we ought to please are pleased with us. It costs us heaven, for we cannot dwell with God while our hearts are unholy.”

But sin has cost more than this. Jesus died on the cross for us. No one could save himself by dying, but the Son of God, who never sinned, gave himself for sinners—for you and for me. Since he died for us, shall we not try and live for him?

The three following examples are valued contributions from the board of Walter C. Tisdell, of Painesville, Ohio:

PAUL MAY PLANT
APOLLOS WATER

UNLESS GOD BLESS WE
LABOR FOR NAUGHT

JESUS’ SAKE

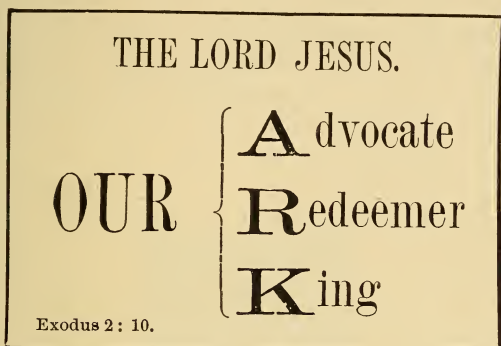
BLESS US TO-DAY.

Cor. 1:3.

THE FEASTS.

✚ PASSOVER ✚
✚ PENTECOST ✚
✚ TABERNACLE ✚

MOSES SAVED IN THE ARK.



We, as teachers, should always bear in mind that our mission is to teach ; to teach the truth in relation to both literal and spiritual things.

The black-board is in the Sunday-School to attract attention to the truth, and to demonstrate and explain it. Whether the truth lies in the shape and position of the river Jordan, or in man's relation to God.

Therefore, it behooves us to be as simple as the case will allow.

Illustration should be a light to reveal the truth, and not a curtain, however richly wrought, concealing it.

An illustrated lesson *may* be very simple and plain, and yet cover up every available space upon the board ; then, again, it may not ; but this subject will be treated in another chapter.

What would you think of a man who wanted to sell what he called "a patent seed planter," which, in the process of its workings, would mangle and crush the seed, and leave it lying on the surface of the soil ? The black-board is a seed planter, and can be so used that it will so mangle and distort the truth as to cause it to lose all its germinative power.

The impatient teacher, discouraged by the apparent indifference of the class, is apt to say, "O, dear ! here I have been planting and planting, and I can't see that anything comes of it." Ah ! teacher, *have* you been *planting*? Have you bestowed the care and pains upon your lessons which the case requires? Have you religiously sought for plans of teaching suited to the bent of each scholar's character and temperament? Have you *planted* the seed? Seed accidentally scattered may light upon good ground and increase sixty, or a hundred fold; but the ground you have to form may not be good, so you must *plant*. It is the *entrance* of the word, which is effective.

"The *entrance* of Thy word giveth light. It giveth understanding to the simple." Psalms CXXX. 130.

We cannot always tell when the germ of truth is springing into life in the heart of the child, watch we never so anxiously; but let us plant; it is always God that giveth the increase.



Fig. 47.

Dropping into the rooms of the New York Sunday-School Union, one Saturday afternoon, I was much pleased by a simple illustration, given by a stranger who happened in. It is mentioned to show how easily any one who observes and thinks, can find illustrations for the class. Perhaps the stranger was a farmer, for he drew his ideas from the field. The lesson brought up the topic of Pride and Humility. Drawing a seemingly beautiful stalk of wheat, in this way, he remarks that any farmer would tell you that was not the way that the fruit-bearing tree grew. He said there were stalks of wheat that held their heads up high above their neighbors; they were called "old soldiers," and were utterly worthless, because they had nothing in their heads.

Then he showed how the full and fruitful ear grew, bending its head in meekness with the weight of blessings.

“When full of God’s grace we bow our heads humbly and thankfully. But the heart that is filled with pride knoweth not its own foolishness.”



Fig. 48.

V.

GEOGRAPHY ON THE BLACK-BOARD.

MAPS drawn by the teacher on the black-board in the presence of the pupil, are much to be preferred, as a means of instruction, to printed ones. A more intelligent idea of Geography will be acquired by the learner from one lesson given according to this method, than from a half dozen lessons from prepared maps.

Why?

Because—

It insures attention ; the moment your chalk presses the board you have the eager attention of every pupil.

Because—

It impresses the memory; children, as well as grown persons—or even in greater degree—remember that which has been a matter of interest to them.

A child will climb upon its parent's lap and give a detailed description of the performance of an organ-grinder and a monkey which passed by the house. The parent will learn just how the little animal fired off his gun, and doffed his hat, and chattered and talked, and sometimes whom he resembled ! The child remembers all these details, because of the interest they excited at the time. The knowledge gained may be of no great use, but yet the child has gained knowledge.

Now the chalk will often rival the monkey, in the matter of exciting interest, and is vastly better as an educator when judiciously used. If not so used, give us the monkey !

Because—

It impresses the pupil with a healthy respect for the knowledge and fitness of the teacher for the place.

When the outlines are evolved from the chalk, so to speak, it is apparent to the simplest mind that the hand which holds the chalk is moved by an intelligent knowledge of the subject.

Because of its great benefit to the teacher.

Because, as you mark the lines out upon the board, by some psychological process, you are marking right on the mind of the scholar too. A teacher who had adopted this method, and every Sunday had drawn the map of Egypt, Arabia and Canaan, tracing the journeyings of Israel all through their wanderings, on Review Sunday laid aside the board and, taking his finger, traced in the air certain forms, receiving explanations from the school, as the lesson progressed, until the whole story was geographically and historically told without a suggestive question, the motions of the finger answering almost entirely for question and suggestion.

Maps are not hard to draw.

You may draw them.

Easily.

There are three maps which the Sunday-School teacher, and especially the Superintendent, ought to learn to draw. Palestine, Egypt and Arabia, and the Scripture World, embracing portions of Europe, Asia, Africa, Arabia; also, the Mediterranean, Black, Caspian, and Red Seas, and Persian Gulf.

We will begin with Palestine.

Decide on the size of your map by drawing a vertical line which will represent the course of the Jordan, A A. Divide this line into three equal divisions by drawing four horizontal lines crossing the vertical at right angles, B B, B B. Draw another vertical line at the left of the line A A, at a distance of one-third the length of the line A

Now you have three squares and the matter of drawing the map becomes a matter of geographical knowledge, and not one of Drawing.

The line A A, represents Jordan. The line C C, the mean distance of the coast line from the Jordan. The square 1 roughly indicates Judæa. The horizontal lines forming two sides of the square mark the length of the Dead Sea.

Square 2, Samaria.

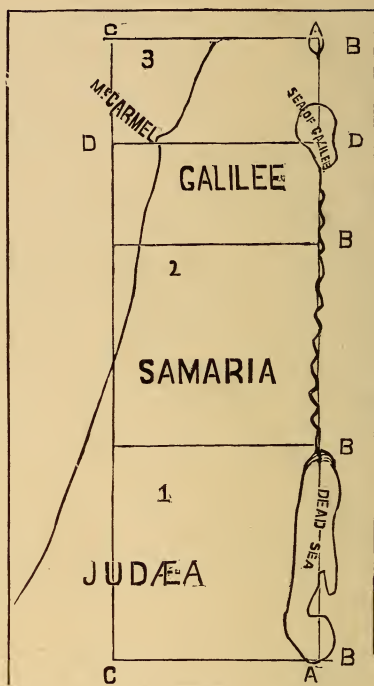
Square 3, Galilee.

A horizontal line D D, drawn through the center of the square will mark the positions of the Sea of Galilee and Mount Carmel, on the coast.

Now you have only to get the coast line, and the outline is complete.

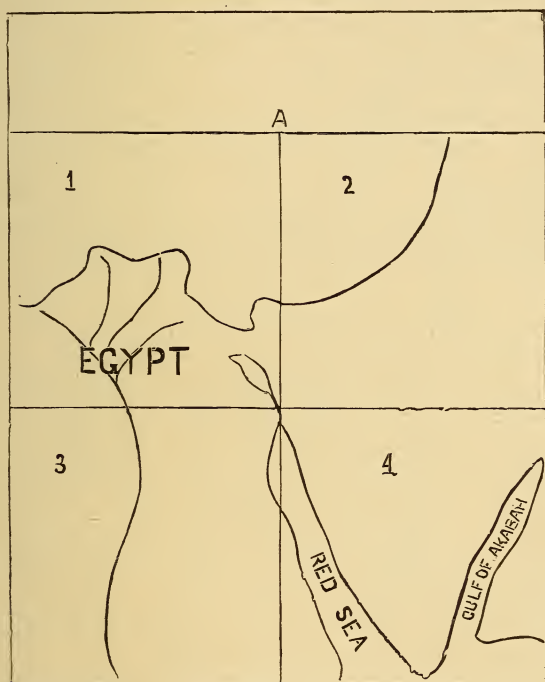
Starting from about the middle of the horizontal line which marks the upper side of Square 3, draw a line downward, diverging gradually from the vertical, throw out a point for Mount Carmel, let your line continue in almost a uniform slant, crossing the vertical C C, about the middle of the side of Square 2. Continue it until it reaches a point parallel with the bottom of the Dead Sea (or Square 1), and you have the coast line.

And now the cities, mountains, rivers, &c., become simple matters; only a few are marked in the illustration.



The student will perhaps get a better conception of the idea by studying the diagram rather than the letter press.

EGYPT AND ARABIA.



A Square divided into four parts by horizontal and perpendicular lines crossing at right angles in the center, will give the Key. After the explanation of the former map, a detailed description is hardly necessary; the whole idea lies in remembering the squares in separate pictures, and by drawing each division accurately it gives the relative proportion of each part in respect to the whole. For example, we have in Square No. 1 only the delta filling the lower half of the division. No. 2, one-fourth the circumference of a circle with a center at the point A, em-

bracing the upper half of the Square. No. 3, Hogarth's line of beauty. No. 4 is marked by the Gulf of Suez and the Gulf of Akabah into a triangle.

In drawing these maps hastily upon the board it is of the greatest importance that you should *not* pay any attention to the numberless promontories and indentations of the coast lines. Any effort to be accurate in such detail will be accompanied by confusion to both teachers and scholars. Make the *general* outlines and proportions as correct as possible.

The Squares may be put upon the board with dark chalk previous to drawing the maps, but the maps should not be traced.

THE SCRIPTURE WORLD.



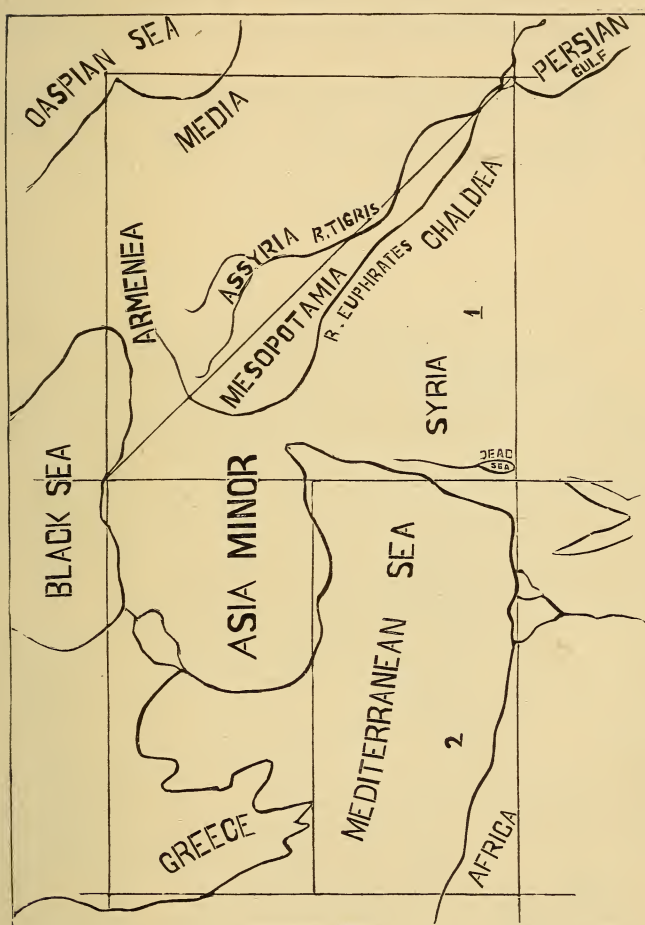
Fig. 52.

Three vertical lines at equal distances apart. Let their length be equal to the distance between the two outside lines. Draw two horizontal lines across the three vertical ones, so as to form two perfect squares in the center of the figure, as shown in our diagram, (fig. 52.)

This gives us the key. Follow out the same plan as laid down in connection with former maps.

Square 1. Marking by the left side the coast line of Palestine, extending up through Asia Minor, touching with the left upper corner the Black Sea; the right upper corner penetrating the Caspian Sea, the left lower corner the Dead Sea, and the right lower corner the Persian Gulf, embracing Palestine, Syria, Mesopotamia, Assyria, Chaldea, Media, and Arminia. A line drawn diagonally across the square from the left upper corner to the Persian Gulf will give the direction of the two great rivers, Tigris and Euphrates.

Square No. 2. Divide this square by a horizontal line



running through its center. The lower division will be the Mediterranean Sea. The upper, Asia Minor and Greece. The left side of this square will mark the western coast of Greece. The lower left corner will penetrate the coast of Africa. This much accomplished, the rest is but

a work of patience and practice. Of course this is a difficult map in comparison with the other two, but just as important.

A general idea of the shape and an accurate idea of the directions of the lakes, gulfs and rivers, is absolutely necessary for a successful attempt to draw a map.

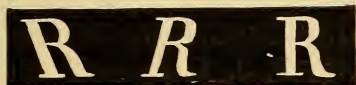


VI.

LETTERING.

PRACTICE is really the best teacher in regard to Lettering, and yet a few hints may be useful to those who have neither practice nor a knowledge of the proportion of letters. For the benefit of such I quote from Haney's "Manual of Sign, Carriage and Decorative Painting" the following useful information :

"The Roman Italics differ from the capitals only by being slightly inclined from a perpendicular, and this in-



clination should not vary much from an angle of sixty degrees, although natural taste has much to do with governing it.

"The letter A is generally formed with more faults than any other in the alphabet, and in nine cases out of ten it is occasioned by spreading its angles too much. It should not be wider than H or N, hair lines included.

"The upper part of B, E, F, and R, should take up a particle less space on the main line of each letter than the lower part, and the upper, horizontal projecting curve of B and R should in the same proportion be a trifle the smallest.

"The connecting bar of the letter H should be a trifle above the center of the letter.

“The perpendicular width of the curve for P should take up just half the length of the main limb of that letter.

“The bottom curve of J is allowed a handsome sweep, so that the projecting horizontal line at its top and its curve will occupy the same space as C, G, S.

“The upper curve of S should be smaller than the lower curve, and for this reason—the bottom of all letters should as near as possible form the base of their apparent structure.

“The middle top line of W is dispensed with, and that center limb terminates in a peak or point.

“To form a curve to the last of R is preferable to a flat, straight termination, provided the curve be made full, and the letter seems to stand firm.

“The last limb of G should terminate at seven-sixteenths of its height, or a little less than half its height.

“Eight letters, B, D, E, G, O, P, Q, and T, will occupy the same space from left to right as they do in height.

“Six letters, C, F, J, L, S, and Z, will take one-sixteenth less width than height.

“M and W, one-sixteenth more width than height.

“I, one-half its height wide.

“If two lines are drawn upon a sign or sheet of paper, say half an inch apart, and eight compartments set off, half an inch square, B, D, E, G, O, P, Q, and T, each will fill one square and be well-proportioned letters.

“Then divide off six compartments, one-sixteenth part narrower than they are high, for C, F, J, L, S, and Z.

“Then make nine compartments, one-sixteenth wider than they are high, for A, H, K, N, R, U, V, X, and Y.

“For M and W, allow one-sixteenth more width than height; for I, one-half its height; for &, one-eighth more width than height.

“These proportions will form a very graceful letter, but

they can be either compressed or extended from this rule so as to suit both taste and space.

“The small letters are more difficult to form than the large ones. The main body of thirteen letters, viz., a, b, d, g, h, r, n, p, q, u, v, x, and y, will occupy a square each.

“The letters c, e, o, r, s, t, and y, require one-sixteenth less width than hight; i and l, one-half their hight in width.

“These relative proportions are given without the projecting limbs above and below their main body, which projections should be one-half the hight of the main body of the letter.

“The proportions for *Italics* are as follows :

“Seven capitals, C, G, J, E, O, Q, and S, occupy a square.

“Sixteen letters, A, B, D, E, F, H, X, N, P, R, T, U, V, Y, Z, require one-sixteenth more width than hight; M, three-sixteenths wider than high; W, two-sixteenths wider than high; and I, one-sixteenth less; with a given angle of from sixty to sixty-three degrees.

“In the small alphabet, seven letters, viz., a, i, k, r, s, t, v, will occupy a square each, subject to the same rule regarding their projecting parts as given for the others, the small Roman letters.

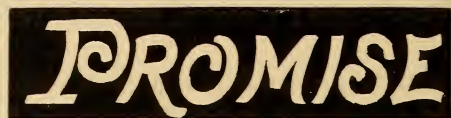
“Thirteen letters, b, d, f, g, h, j, n, p, p, u, x, y, z, will occupy one-quarter more width than hight; m, two-fifths more width than hight.

“It may be observed here that the block-letter alphabet is of about the same proportion of hight and width as the Roman capitals, except in extra full lettering, for which proportions the additional thickness of the body of the letter must be added to the rules given in relation to the Roman.

“All these letters are only varieties of those given above,

and are left to the taste of the painter. Practice, with the rules already given, will unfold much that cannot be written, and much that can only be attained by experience."

It would be hard to give any specific instruction in regard to irregular sketching lettering. Almost any style of irregular letter will look well, providing all the other let-



ters of the word or line harmonize. It often improves a letter to put a line of color beside it, indicating shade, always remembering that the shade should be in good perspective. (See figs. 56 and 57.)

Fig. 58 shows the appearance of the letter when the shade is out of perspective :

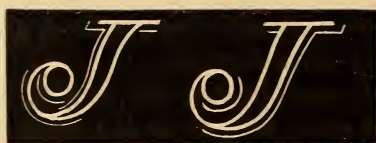


Fig. 56.

Fig. 57.

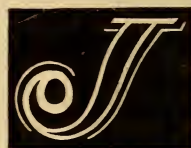


Fig. 58.

To draw block letters easily, neatly and uniform, the teacher should use the square chalk, or "lecturer's crayon," fig. 59. This varies in size from a half-inch square to an inch square, and is about three inches in length. The advantage of this crayon is, that when pressed evenly on the board, it makes a broad, uniform line, the width of the crayon.

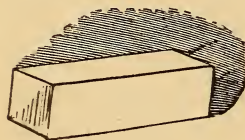


Fig. 59.

A little practice will enable the least skillful to produce a symmetrical and uniform letter.



The common school chalk, made in sticks, will accomplish the same result, if a piece be broken of the requisite size, and then the *side* of the chalk pressed against the board, as seen in the annexed engraving.



Of course, this is not so convenient or perfect as the square.

Emphasis should be indicated by making the word to be emphasised in brighter colors or larger letters; a thing to be avoided is giving undue prominence to unimportant words; an example of this fault is shown in fig. 62. In figs. 63, 64, 65 and 66 are presented some hints for laying out the lettering upon the black-board. A graceful

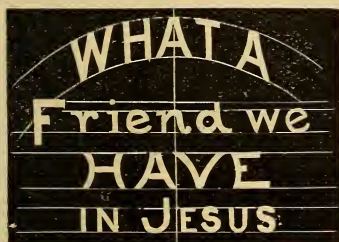


Fig. 62.

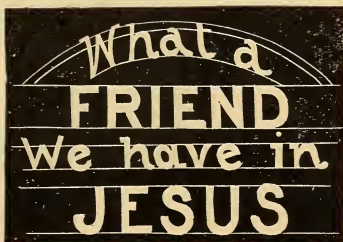


Fig 63.

curve will frequently enhance the beauty not only of the individual line but of the entire design. Of course *excess* is to be avoided in this, as in any other good thing.



VII.

ALLITERATIONS, ACROSTICS, ANAGRAMS, &c.

EVERY lesson suggests a leading thought or topic, such as Love, Faith, Gratitude, Hope, Growth, Obedience, &c. With a little ingenuity these can be worked up into acrostics, anagrams, types and pictures; but care should be taken that the point made is the point aimed at. Do not make the topic suit the conditions of your work, but make the work suit the conditions of your topic.

Avoid bringing in a point you do not really want for the sake of an ingenious lesson.

Alliteration is good when used in moderation, and for the purposes of assisting the memory, but complicated rebuses and far-fetched ingenuity are abominations in the Sunday-School.

The following seem to have been arranged, not for the sake of ingeniousness, but they seem to be ingenious for the sake of the lesson. They are simple, telling and interesting, the author claims credit for but few of them, as most have been taken from whatever source afforded the supply, and doubtless some will be found in Mr. Samuel W. Clark's Black-Board Magazine.

THE THREE R'S.

R UIN,	- - - - -	By the Fall.
R EDEMPTION,	- - - - -	By Christ.
R EGENERATION,	- - - - -	By the Holy Spirit.

Have the three words written on the board before your remarks, and bring out and write the other words as you proceed.

This lesson is very full of Gospel truth, which the teacher will readily produce and utter.

ACROSTICAL TEXTS.

One good brother, J. K. F. Stites, of Camden, N. J., is still lively, "going about doing good" in the service of the American Sunday Schol Union. A peculiarity of his labor is his acrostical sermons to children from texts of one word. On Sunday, Dec. 6th, he preached in the M. E. Church at Glassboro, N. J., from the following text and skeleton, making both a good object-lesson and black-board discourse:

C-owardliness.
O-bstinateness.
R-ebelliousness.
D-eception.
S-cornfulness.

Proverbs, 5: 21.

He held five cords in his hand, and broke one of them to show the weakness of a single cord. Then he put two together, then three, four, five,—and showed that the five cords twisted together could not be broken even by a strong man. Having thus secured attention by an object-lesson, he impressed the truth that Satan was trying to bind cords around them, to hold them in the bonds of sin. The cords were as follows:

1. *Cowardliness*.—Want of courage to do right.
2. *Obstinateness*.—Unwilling to yield even when convinced of wrong.

3. *Rebelliousness*.—Against the commands of God.

4. *Deception*.—Being misled, drawn aside, by Satan's cords, from right.

5. *Scornfulness*.—Of all that is good and lovely.

Let teachers illustrate and impress the above points, and profit by Brother Stites' lesson. We hope he will furnish us some of his lessons for our readers.

ANOTHER.

What We Owe to	{ Gratitude.
	{ Obedience.
	{ Devotion.

When you see the name of God remember what is due Him.

SAUL'S DEATH.

D E A T H	BY HIS OWN	S in,
		W illfulness,
		O bduracy,
		R ebellion,
D		D isobedience.
1st Samuel 31 : 1-6.		

Walter, C. Tisdell, of Painesville, Ohio, contributes the following:

For Matt. xxvii: 11-26, I put upon the board as I talked:

Jesus

Execrated

Spit upon

Unlawfully tried

Smitten

Scourged

Afflicted

Vilely treated

Insulted

Oppressed

Unpitied

Rejected

BY REV. J. B. ATCHINSON.

LEARN OF ME

CHARITY

HUMILITY

RIGHTEOUSNESS

INNOCENCE

SELF-DENIAL

TRUTHFULNESS

BUT YE
RETHREN
DOE NOT WEARY IN

Watching and Praying,

Examining Yourselves,

Laying up Treasures,

Loving one Another,

Doing Good,

Offering Praise,

Imitating Christ,

Noble Deeds,

Giving for God.

Matt. xxvi: 41.

2d Cor. xiii: 5.

Matt. vi: 21.

John xiii: 14.

Psalm xxxvii: 3.

Psalm c.

1st Peter ii: 21.

Heb. x: 24.

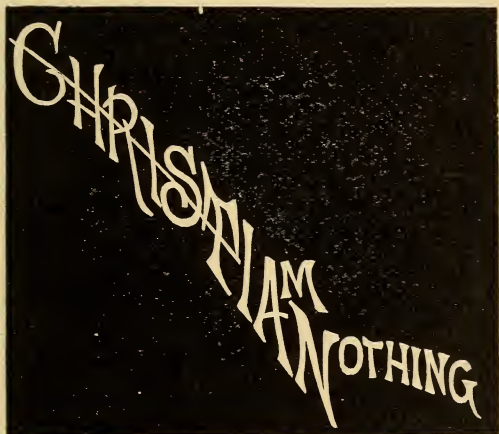
2d Cor. xi: 7.

II. Thess. iii: 13.

The only thing to object to in the preceding beautiful lesson is the capital B, which is here forced to do unnecessary work, and is of no help to the memory, really meaning nothing.

CHRISTIAN.

Without Christ I am nothing. Erase the first syllable of the word and using the capitals in the last syllable, leave the black-board as below :

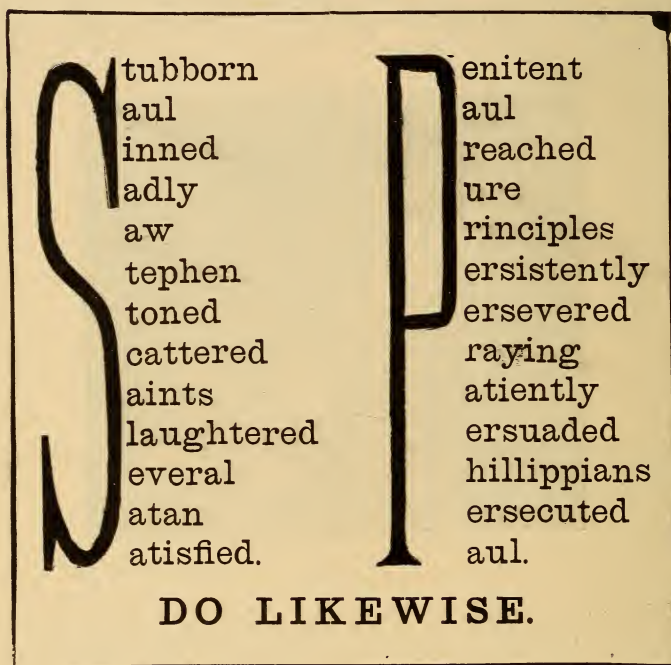


These are enough to show the thinking teacher what is wanted. They are their own evidence of their value in aiding the memory of both teacher and scholar, of arranging the thoughts in an orderly manner and producing a complete analysis of the lesson, at the same time interesting the learner.

But, alas ! like all good things and people in this world, the black-board is abused. The author honestly confesses that he does not possess the moral courage necessary to

give all the extraordinary attempts that he has seen, because many are from the chalk of personal friends and the lessons could readily be recognized and hunted up by the reader. The author, being of a peaceable and amiable disposition, is desirous of keeping all his friends, and will, therefore, present only the anonymous :

AN EXAMPLE.



This is probably enough to give the reader a general idea of how this method can be, and is abused and misused. There are other illustrations almost as ridiculous as this before me. But enough.

There is a minor objection to be added in this connection. Unless the black-board which the teacher is using

be very large, or the scholars in close proximity to it, there is difficulty in making out a complicated design where the parts are necessarily reduced to a smaller scale than could be used were there less elaboration in the design. Thus is added to the oppression and confusion of memory incidental to the attempt to follow such confused designs, the physical difficulty of seeing them at all. The straining of the eyesight in the endeavor to make them out, is itself an evil, and the painful effort adds to the wearisomeness of the lesson.

The author is open to conviction (though he doesn't believe any one can convince him) that *rebuses* are useful on a Sunday-School black-board. Such a sentence as, "Jesus stands at the door of my heart," is not made clearer or more forcible by substituting pictures of a door and a heart for those words. So used, the pictures are not symbols, but merely crude picture-writing, inferior to ordinary English. Supposing such rebuses had any merit as puzzles—which, usually, they have not—their tendency would seem to be toward a mere tournament of wits, between the teacher, aiming to construct hard nuts, and the school, striving to crack them. The solution of such puzzles merely brings the pupil back to plain English—with which it would seem preferable to have started. Unless a picture *helps* the learner to a realization of the meaning of the lesson, or brings impressively to his mind the great truths of revealed religion, there is no propriety in its use in such connection. A text full of picturesqueness and impressiveness may have those qualities destroyed or hidden by its reduction to a mass of petty pictures which have no suggestiveness or symbolical value. They are like a good English sentence translated into bad French and re-translated back into worse English.

As well might it be expected to teach the story of creation by drawing a vague picture, having some resemblance

to an animal, on the board, and asking the pupil to guess whether it was a dog, a cow, an elephant or a man ;—or to impress the lesson of the confusion of tongues by distributing fragments of a tea-chest to the class that they might make guesses as to the meaning of the hieroglyphics thereon.



VIII.

PICTORIAL TEACHING.

ILLUSTRATIVE teaching is not to be governed by arbitrary rules, as mathematics or grammar, because it concerns the method of procedure, rather than the matter taught ; but it should, be governed by several rules of common sense and judgment, like anything else. We should, by all means, exercise our ingenuity in arranging and developing the ideas embodied in the lesson, so that they may be brought out as plainly, forcibly and beautifully as possible ; but, we should never sacrifice the end to the means.

The natural, and perhaps the only way of conveying a new idea is by comparison with analogous things—by illustration, either in parable or pictures.

There is no doubt but that the alphabet grew out of an effort to symbolize thoughts by delineation of familiar things, and, I think, we make a mistake when we imagine that children cannot understand allegorical, figurative or symbolical language or illustration when plainly and simply put ; for this is a primitive and natural way of conveying ideas, and when acted upon with judgment and due preparation, it becomes an element of power for instruction.

In dealing with eternal and infinite subjects and truths, we are compelled, sometimes, to face abstract ideas. The faithful teacher will ever and anon find them blocking up the way, and they must be either evaded or explained. It is here that illustration will be found a valuable help. The simplest line we can draw will sometimes serve to illustrate

an important truth. For example, here is a straight line drawn up and down. It illustrates the abstract idea of justice in this way—that it cannot vary and retain its character of a vertical line; it must swerve neither to the right or left, but always remain upright and unchangeable; for as soon as it is changed, it is no longer a vertical line. The ancients regarded this as representing the Deity, on account of these properties. We may look at it through a distorting medium, an imperfect glass, and it will have the appearance of being crooked, but this is an illusion. We sometimes look at dim justice through the medium of a warped intelligence, but it does not affect justice, which is the same yesterday, to-day, and forever.

As teachers, our purpose ought to be twofold; to teach the truth, as a means of progress to those who have already turned toward God; and as a means of preparation and invitation to those who are still careless. And although natural truths are properly used in promoting these ends, yet spiritual truths are the power which accomplishes the great work.

These spiritual truths are not innate; they must be taught—taught by the aid of natural truths, just as the natural truth of the history of Israel is taught with spiritual lessons and just as the complicated machinery of the temple, and the formal worship therein, were the “shadow of good things to come,”—or as the Saviour’s parables taught deep spiritual truths and heavenly lessons.

The Sunday-School, like a sun-glass, should gather to a focus all these rays of light and truth with a single purpose: to teach spiritual truths,—to direct them to the heart of the learner, and kindle the flame of heavenly affection.

We may tell a naturally careless child about being “born again,” and the little Nicodemus will scarcely have the faintest conception of our meaning, and will, in all proba-

bility, pay more attention to the masticating of projectiles for the benefit of a neighboring class, or, perhaps, take a deeper interest in an effort to imitate a drum corps with his knuckles on the bench, than in listening to our exposition, however orthodox and conscientious it may be.

But if we elucidate the doctrine which we wish to administer by an illustration—it may be an anecdote, or better still, some analogous phenomenon in nature—hostilities will cease with the next class, and the drum corps be forgotten, while the eyes, once so full of mischief and mirth, will be fastened on us with that hungry gaze, so common to childhood, eager for the truth.

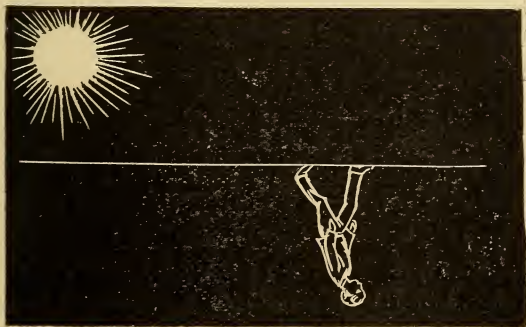
To exemplify this lesson in Chalk :—

Our first effort would be to show our natural relation (not normal relation) to God. To do this, we must represent the Deity. How ? By Christ.

Shall we draw a portrait ?

No. A type is better. A cross is good, but for our present purpose, a light is best. He is the Son of Righteousness. The Light of the World, &c.

The unconverted soul is all wrong ; its relations to God are the reverse of what they should be. It is like a man turned upside down. “The way of the wicked He turneth upside down.” Psalm 146.



But the figure does not end here. See, his back is to the Sun. He does not see the light; the light being behind him, throws his shadow before him, and like all selfish souls, he sees himself always before; to go on, is to go into deeper darkness and further from God. "If we say we have fellowship with Him, and walk in darkness, we lie, and do not tell the truth." I. John 1 : 6.

How shall he be Saved ?

Whoso walketh *uprightly* shall be saved, but he that is perverse in his ways shall fall at once."

Then, to be saved, he must walk *upright*; to do this there must be a complete revolution.

"*Turn* Thou me, and I shall be turned, for Thou art the Lord my God." Jer. 31 : 18.

There is but one turning, and that is *Repentance*. Now his back is to the darkness and selfishness, and his face toward divine light, and truth.



As an example of the value of eye teaching let us take the story of Ruth and Naomi. That the pupil may have an intelligent idea of the whole story, it is important that all the details should be remembered.

Our first fact is that there were four persons who, owing to the famine, left Bethlehem, Judah, and went to Moab.

Query: Where is Bethlehem, Judah, and where is Moab?

Draw a map; divide it into three provinces, Galilee, Samaria, and this is Judea, or Judah, and here is Bethlehem.



Now, this family probably crossed over the Jordan, near Jericho, and traveled south to Moab.

(Draw the line of the Journey.)

How many were there?

Their names? We will put down their initials.

Next, one of the family dies. Who? We will cross his name off. Two are added to the family. Their names? Put down the initials with the rest.

Now the family is again afflicted and two more die. Who? Let us cross off their names. How many

are left? What were they? Three widows. Three start to leave Moab (draw three lines); one goes back (turn one line back); two continue. Who?

Having made these points clear, the rest of the story possesses such absorbing interest to the listener that nothing now is necessary but word pictures.

The reader will observe that there is no effort here to make a display on the board, but simply to teach the facts of the story.

A display or brilliant lesson is not to be condemned sim-

ply because it is a display ; for some of our best lessons are taught by what some persons would call a grand display. Children especially love display, and are fond of surprises ; if you can give them a pleasant surprise in the exercise, you have reason to hope that you have planted a seed of truth.

Ideas, though already familiar to the child, when presented in some new and interesting way, will excite interest and attention and leave an impression.

For example, when we combine the type and antitype in one illustration or arrangement of the lesson it will help the explanations wonderfully.

To illustrate we will take the story of Noah and the Ark. The ark is a type written of, and acknowledged in the Bible. Tell the story of Noah's faith amid an unbelieving and scoffing people ; his heroism, firmness and obedience. He believed God and prepared for this judgment ; the other people refused to believe and were lost. In teaching this lesson the teacher would have the board already prepared with the pictures.

Here is the picture of the ark sailing safely in the waters.



Notice the poor wretches clinging to the rocks and perishing beneath the waves. We are something like those poor people ; we are struggling against a flood but it is the flood of Sin, not real water. We sometimes try to do right and fight the waves of Sin but ever and anon we begin to sink ;

and so it will go on to the end and finally engulf us unless we find some help.

Now, if we had something like what Noah had, what a comfort it would be ; some ark to save us from the ocean of Sin. Is there a refuge ? Yes. (Here the eraser is passed lightly across the board and the ark swept out of sight,



leaving only the name of Christ. Every teacher will make the personal application as best suits the circumstances of the case.)

The way this lesson is put upon the board is as follows: The word Christ is first drawn in with a wet chalk and allowed to dry ; this operation causes the chalk to adhere to the board so that a light rub will not erase it. The ark is then drawn about the letters with colored chalk in such a manner as to hide them as much as possible, not by covering them up, but by making them answer to parts of the picture. Of course a great deal depends upon the unexpected transformation.

Another illustration of this plan of Picture Lesson can be arranged from the Parable of the Vine. John XV.

We would illustrate the text by a picture of a husbandman in the character of the time and country, pruning his vine. (Fig 71).

The main trunks of the vine would be the letters CHRIST, so concealed as to attract no attention ; but when the time

comes to reveal them let the eraser be passed over the picture as in the preceding lesson.

The lesson is itself a picture, and no picture can make it any simpler or plainer than it lies before us.

The spiritual is the true world, all nature is but a reflection of that which Christ found in the simplest phenomena of nature—a correspondence to the most profound truth of spiritual life.



We might teach of the tender shoots which bear little fruit, but whose fruitfulness increases as time passes.

The branches represented the disciples ; they now represent the visible Church ; some are unfruitful and the Lord teaches us that they are not saved by their connection with the vine.

What is the fruit ?

Gal. V: 22-23.

I think we might examine our Christian progress by these fruits, and not altogether by our feelings and our enjoyment of the excitement of moral services.

The unfruitful vine grows with perhaps as much apparent vigor as the fruitful one. It may be supposed to enjoy the sunlight, the gentle dews, or the refreshing

showers ; and we may fitly compare this merely receptive experience with the self-satisfied Christian, who regards his passive reception and recognition of divine truths, and his enjoyment of the various mental and social experiences of a church membership, as an evidence of his Christian growth.

The true vine, the true bread, the true fountain, the Rock, the foundation, the reality of everything is Christ.

When Christ fills our hearts we are fruitful ; and the



Fig. 72.

activities which spring from a sincere and humble desire to do Christ's work,—not because such labors are pleasing to us, or exercise our faculties in an agreeable way, but because of our love for Christ,—these experiences may be regarded as the ripening process, which, with God's blessing, shall result in the perfect fruit.

The great teaching is *Abide*. We are not to have occasional visits, but to abide in him, as the branches abide in the vine. His must be the continual life from which we are sustained.

Mr. Tisdell, of Painesville, Ohio, is one of our real, enthusiastic Superintendents, and is always ready with some novelty for his school, in the way of surprises, especially on anniversaries and Christmas jubilees. To praise his work it is only necessary to present it; it speaks for itself. The two following lessons are from his Sunday-School black-board.



Fig. 73.

JACOB'S VISION—GEN. XXVIII : 16-18.

Procure a piece of common sheet iron, the size and shape wanted, with a small hole in the center. Fasten it to a black-board with a small tack, in an upright position; draw

the ladder—longer than the iron—in such a way as to cover, and entirely hide it from view, as in fig. 72. In teaching the lesson, make very prominent, and write the text: “Surely the Lord is in this place,” then emphasize the fact that Jacob was low down—at the very foot of the ladder. “He took of the stones of that place and put them,

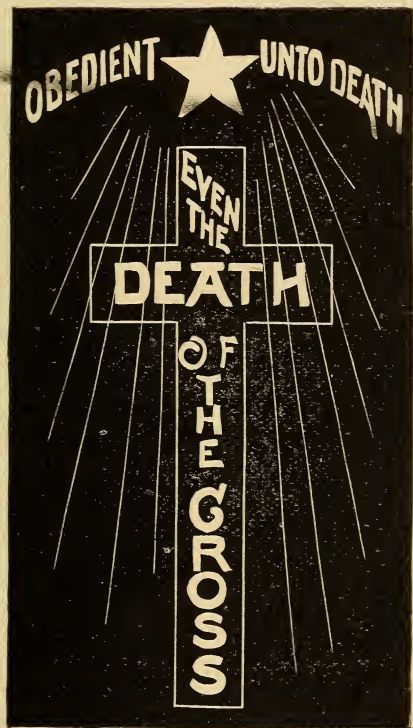


Fig. 74.

for his pillow, and lay down in that place to sleep. And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven.” You surprise your audience by turning on its pivot the sheet iron from its up-

right to a horizontal position, as in fig. 73. (Of course, the chalk ladder must be made under as well as upon the movable iron.) Now bring out and write the text: "Behold I

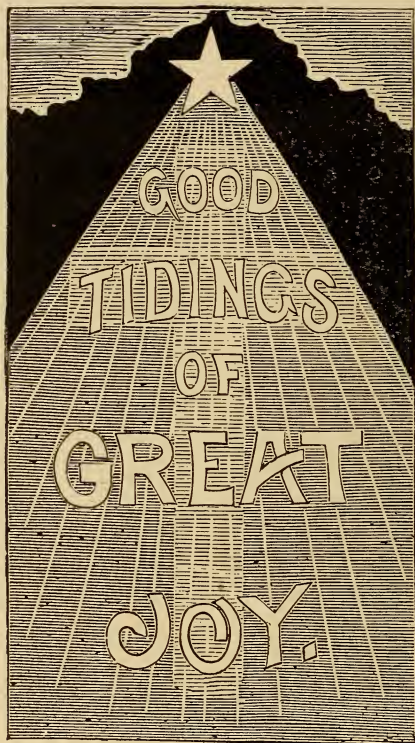


Fig. 75.

set before you an open door," and urge all to take their places low—at the very foot of the cross—that they may see the heavens open, &c. (Carry out in your own way.)

CHRISTMAS EXERCISE.

Put upon a large black-board the star, cross, &c., as in fig. 74, with mucilage and powdered crayon. After it has

become perfectly dry, hide it entirely from view by putting fig. 75 over it in bright and dark colored crayons. After making use of this, fig. 75 and the text now in sight "Good tidings of great joy," erase quickly with a large, soft cloth, and your audience will be filled with wonder and surprise, as fig. 74 comes in view. Then, according to the



Fig. 76.

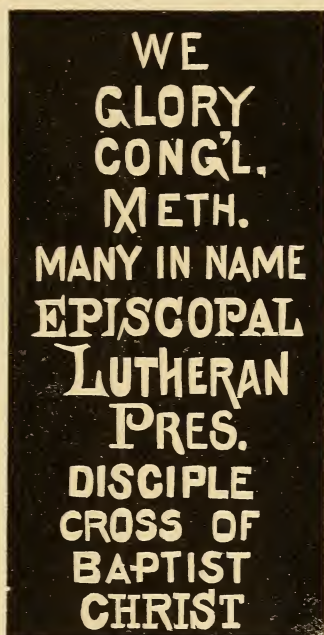


Fig. 77.

occasion and circumstances, bring out and enlarge upon the thought that while we rejoice over the *birth* of our Saviour, we should remember that because He was "Obedient unto death from the death of the cross," we may live and rejoice through all eternity. "Why not be saved to-day?"

We make the following extracts from the published Pro-

ceedings of the Tenth Annual Meeting of the Ohio Y. M. C. A., held in Painesville, Nov. 24, 25 and 26, 1876 :

In making a welcome address to the delegates, Mr. Walter C. Tisdell, among other things, said : He was not called upon to make *re*-marks, but *chalk*-marks. He then turned to a large black-board, upon which was already written, in large letters, "We glory in the cross of Christ."



Fig. 78.

The words were so arranged that after writing the names of the different denominations, represented, as he welcomed them, one after the other, and then coloring with clouds of crayon, a portion of the lettering, that part remaining appeared in the form of a cross, the horizontal reading, "Many in name," and the upright, "One in Christ."

“Many in name” was written last, and was said to include all denominations, whether written on the board or not. Fig. 76 represents the board as it first appeared. Fig. 77, when the names had been written, and Fig. 78, after the clouds of crayon were made to obscure a portion of the lettering.

IX.

"CHALK TALK."

IN the present chapter on "Chalk Talk" we are to have the result of the preceding chapters when practically adapted to the purpose of religious teaching. We will under this heading embrace Symbolical, Figurative and Allegorical teaching in pictures and alliterations.

Every portion of the Scriptures selected for our study is suggestive of moral and spiritual lessons, and susceptible of personal application; that is, every lesson has a soul as well as a body, the body being the Geography, History, Chronology—in fact, the *literal*; the soul is that hidden within, which gives the words their value, and speaks of things that are higher, nobler, grander than the letter.

Every student of God's Word must have some experience of surprising revelations, made, as it were, suddenly to the soul, speaking in a language which we cannot analyze, but which the soul apprehends as part of the great and everlasting truth.

It has always seemed to me, when reading the words of divinely inspired men—prophets, whose eyes being opened, were permitted to see that which is hidden from the rest of mankind—that they were trying to utter thoughts which the human language was inadequate to express. Look at Daniel, look at John, after having their spiritual eyes opened; read their wonderful words. Why do they speak in such mysterious figures—such transcendent imagery?

Because, I doubt not, that they were striving to tell of

things that have no counterpart on earth, which our natural senses do not comprehend, and they can only present them dimly by correspondences, for they are unspeakable.

We should devote more attention to the study of the imagery of the Bible ; perhaps we are in the habit of looking with suspicion on any attempt to interpret those mysterious passages where the truth seems to be hidden behind extravagant imagery ; yet we do not doubt that they are fraught with solemn and momentous lessons.

The subject is one which has great fascination for the author, but as his interest thus far has only attained to speculation which has not been reduced to science, we will leave it as a suggestion for wiser heads to work out.

But although we may not have searched the deep mysteries, there are certain figures and types in the Bible which are recognized and used in Christian experience. We hear these expressions in the prayer meetings ; expressions which would be entirely unintelligible to one unlearned in Scriptural imagery, and, alas, are often misunderstood, or imperfectly understood by those who are prodigal in their use !

It is too often taken for granted that young heads understand these figurative and symbolical phrases. Indeed, they are expected to understand when told that the "blood of Christ cleanseth from all sin," and to be saved, they must "*believe*." That they must "*receive* Christ," and that "He must dwell in them ;" and a great many other figurative forms which absolutely need lucid explanations before they convey any meaning to the learner.

It is discouraging to observe the hopeless expression of forced attention which exhibits itself on the face of a child under an unintelligent Scripture reading or exhortation, as much as to say, "That's what they all say, but what does it mean—what is it to me ?"

It is possible to avoid this in a measure, by first ourselves

learning what the lesson, the words, and the figures therein, *do* mean, and then teaching them ; and it is wonderful to find how much easier it is for one to teach what he knows than what he doesn't know.

It is always easier to take our slate or black-board and draw a picture or symbol, than it is to bring said picture or symbol down to the comprehension of the child, and there is no use of drawing pictures of hearts, crosses, shields, rainbows, Bibles, &c., unless they convey some conception of truth to the mind of the learner.



For example, here is a heart with a cross in it ; a common symbol, and to the experienced Christian, conveying the idea of a consecrated mind ; but does it, without further explanation, mean the same to the little ones ?

This brings to my mind a scene, where this very figure was explained. The occasion was a Sunday-School anniversary, the place a church

filled with children of the age of three years and upward.

The teacher who was addressing the audience, in the course of his remarks, found it necessary to explain this symbol. The method was as follows :

First the simple outline of a heart was drawn on the board ; turning to the children he asked :

“ What is this ? ”

“ A heart ! ”

No trouble so far ; it could easily be seen that half the difficulty was over, as the teacher had the interested attention of the little folks, and it was plain that their active minds were on the alert.

"Yes, a heart. Now, I mean this to represent a particular heart—I mean it for *my* heart," remarks the teacher ;
 "what is it now ?"

"Your heart !"

"Don't forget that ; now see what else I will draw."
 Teacher draws a child's face within the heart.



"Now what have I made ?"

"A little boy !" "A little girl !" "A little child ;"
 variously cry the children.

"Yes, a little child ; but where is the child ?"

Children unanimously answer :

"In the heart."

"In *the* heart ?"

"In *your* heart."

"That's right, now what does it represent ?"

"A little child in your heart."

"Very well, then ; when I tell you that I have a little child in my heart, what does it mean ?"

A little hesitation on the part of the children, because of the difficulty of putting so long a sentence together in public, and then the answer:

"You mean you love the child."

“Exactly. Now I will rub out the child and put a cross in the heart; what does that mean?”

“You love the cross.”

The teacher then proceeded to make his point, explaining in a simple way what loving the cross meant.

This unpretentious and simple exercise is put down as an illustration, suggestive of method. The purpose of this book is not literary excellence, but practical suggestions; many teachers are really at a loss for simple suggestions of approaching a lesson.

In a review or black-board exercise it is of great importance for the success of the enterprise, that the pupils should have confidence enough to answer audibly and readily, but there is such a thing as gaining too much confidence from some of the constitutionally forward ones; for instance:

A superintendent, reviewing the lessons of the children of Israel crossing the Red Sea, came to the moral something in this way: “And now *we* sometimes stand before great difficulties which stretch out before us like the waters of the Dead Sea, which we know not how to cross; what shall we do then?”

No answer.

“Do not be afraid to answer. We are not to trust in ourselves—there, who can tell what we are to trust in, to get over the sea of difficulties?”

Dead silence.

“There, don’t be so backward; now there’s a little fellow looks as though he knew. What will help us across, my little man? Something that begins with a J. Don’t be afraid—you’re sure to get it right; how shall we cross?—J, remember—”

“Jump!” shouts the boy, triumphantly.

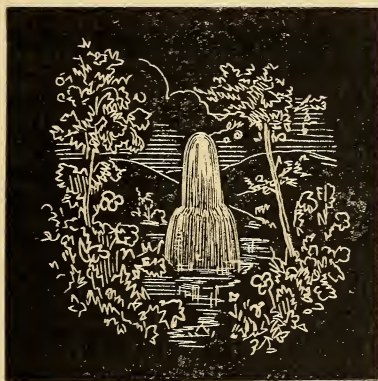
It is all very well for a joke, but it has a demoralizing influence on a Sunday-School.

The Bible is a book of word pictures, symbolisms and figures, animals, birds, fishes, reptiles, monsters, sun, moon, stars, hands, arms, feet, fields, roads, houses, trees, flowers, thorns, and in fact almost every thing in nature is brought to illustrate and give meaning to the *Word*.

To the soul, sanctified by the Holy Spirit, all Nature has a tongue which tells wondrous stories of God's love, and preaches more eloquently than the tongue of man. The leaves above us whisper holy thoughts. The grass and flowers and beautiful moss are full of significance. The murmuring waves speak of His mercy, and "the heavens declare the glory of God and the firmament sheweth His handiwork; day unto day uttereth speech."

So we may begin a lesson by drawing attention to a picture of a garden on the board, drawn in colors—Speak of Eden and its pleasures.

(A picture of a garden to be already prepared—the other illustrations to be drawn during the discourse.)



God was very good to Adam and Eve. He created them perfect. He gave them the most delightful spot on earth for their home, the garden of Eden; there they might wander together like two innocent children amidst beauti-

ful scenes, finding new wonders and pleasant surprises at almost every step. They might eat of the delicious fruits that hung temptingly from the trees, while the very breezes that played about them were laden with the fragrance of flowers and spices. But above all they had the inexpressible delight of walking and talking with their Creator. Oh! what happiness! what joy! What a blessed life they lived before the serpent entered into their beautiful Paradise!

But the tempter came and tempted Eve, saying, "Yea, hath God said ye shall not eat of every tree in the garden?" He wanted to call to the mind of Eve the fact that there was one tree from which she must not eat. He wanted to create a desire in the heart of Eve for the forbidden fruit. He sought an opportunity to make her *discontented*.

He did finally succeed in causing her to fall; and then Adam fell, and they lost their beautiful home in Eden. But what was saddest of all they could no longer walk and talk with God as they used.

This old serpent was the Devil, and though our first parents have been dead for ages, the serpent is yet alive, and as wicked, cunning and crafty as ever. How do I know! Well, we read about him all through the Old Testament; sometimes under the name of Baal, Belial, or Belzebub, or some other, but what ever name he takes he is always at work; and what is his work? To destroy our souls and keep us from going to Heaven.

Then we read of him again in the gospels, and find him bolder than ever, even trying to tempt the Lord Jesus himself. We hear of him entering into and possessing people; don't you remember the poor fellow in the country of the Gadarenes who was possessed not of one only, but so many devils that they filled a whole herd of swine when they were expelled at the command of Jesus. But that was long ago, and perhaps you imagine that people are no

longer in danger from these evil spirits, and you feel safe from any such affliction.



Fig. 82.

Well, it may be that evil spirits do not enter into people as they once did ; yet I have seen persons who acted very much as though they were possessed by evil spirits. But if evil spirits are really abroad and entering into persons'

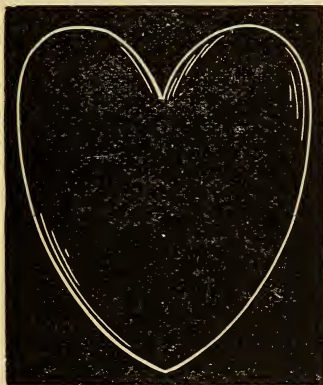


Fig. 83.

hearts, it is of the greatest importance that we should know whether they influence *our* actions ; and that is a matter we are going to talk about and examine into.

Let us see. Here is the face of a little child (fig. 82), an innocent little one like unto the child that Jesus put in the midst of his disciples and said, "Unless you become converted," &c.

Mark the expression, undisturbed by any trace of passion or deceit; an agreeable and pleasant face to look upon. And now let us see the heart belonging to this face; here it is (fig. 83); it is like the face because we can see nothing in it that is bad or sinful. It is unstained by vice. Perhaps we can trace a few soft lines which indicate the character of the child, and may turn out for good or ill—but that is all.

Now, how was it the serpent tempted Eve? By making her *discontented*. What was the sin of the children of Israel, which brought upon them the wrath of Jehovah? *Discontent*; grumbling and fault-finding; wishing for the flesh-pots of Egypt.



How easily we become the victims of *discontent* in spite of all our blessings. How cunningly we are tempted to want something we ought not to have; something forbidden us, and become dissatisfied and fault-finding. Ill-humored about our circumstances in life, or our home, or

school; discontented with our teacher; fretting about this or that, and out of temper because we cannot always have our own way.

Look out! It is the Serpent entering into our Paradise, for our hearts are our Paradise. (Draw serpent in heart.)

Beware of *Discontent*, for he is sly and cunning, and will surely make our lives unhappy if we allow him to enter into us. A discontented person can never be happy; if one owned the whole world he would cry for the moon. Now, as the spirit of discontent enters the heart, observe how it leaves its ugly trace upon the innocent, marking the expression with the first mark of sin. And if you are



attentive you will see how the child will gradually lose its beauty as the evil influences enter the heart.

A companion to Discontent is Envy. It grows up in the heart like a hateful briar. Ill-shapen and ugly itself, it takes every opportunity of tearing and wounding everything that comes within its reach. (Fig. 86.)

A little girl dislikes her schoolmate, not because the schoolmate is not worthy of her love, but because Envy has entered her heart and made her jealous, perhaps, of the neater appearance, better behavior, or superior excellence of her companion.

Prompted by Envy this boy will insult another who has tried to do right and has earned the approbation of others, perhaps gained a prize at school—a medal or badge—and



Fig. 86.

as he passes, the envious lad will call after him in mocking tones, “good boy!” &c., or madly push against him to provoke a quarrel. Surely Envy cannot be a good spirit. See, it also leaves a mark.



Envious people are almost always vain. Vanity is the outside exhibition of selfishness. A vain child says, “Look

at me! *I* am better dressed than others. *My* curls are longer and softer than my companion's; or, "my father holds a high position, therefore admire me!" But what does the Bible say? "A high look and a proud heart is sin."

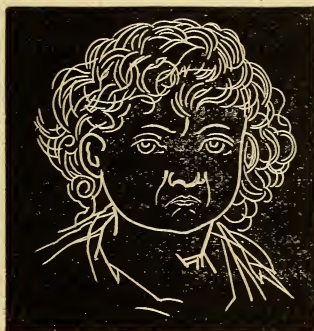


Fig. 88.

Listen to what Jesus says: "Blessed are the poor in spirit," "Blessed are the meek." There are no blessings



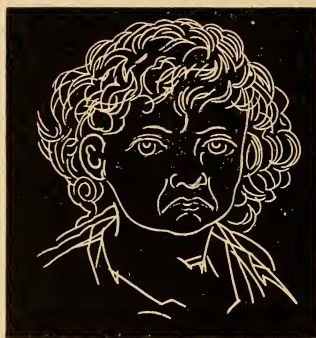
Fig. 89.

for the vain. How does this spirit of vanity affect a boy? Well, if he happens to possess anything above his compan-

ions he will immediately give himself airs, and try to excite envy and jealousy. See how it marks the expression. If he should happen to own a pony, he is too exalted to speak to common mortals who go on foot.

Vanity is like a rank weed that lifts its vulgar head high above the modest, but beautiful flowers, stealing their nourishment and usurping their soil. (Draw fig. 89.)

Now when Discontent, Envy and Vanity have taken up their abode in the heart, *Insolence* is not far behind; and it is a terrible misfortune for a child to be troubled by the spirit of Insolence. I am glad to say I do not often meet with a real insolent child, though I do see some impertinent ones once in a while. I'll try and tell you what I mean by Insolence. It does not always show itself in a word or even acts; a look is enough oftentimes to show the lurking spirit within. (Draw.)



See how it draws the face into an ugly sneer, throwing out the under lip, &c.

I once read a story of a little girl who was insolent to an old woman. This old woman proved to be a fairy in disguise, and to punish the child enchanted her, so that whenever she uttered an insolent word, toads and lizards would drop from her mouth. Now, this was really the

best thing that could happen her, for, perhaps when she would see a toad falling from her mouth, she would think it best to swallow the rest of the insolence, and toads, too. Now, although this is only a fairy story, and never really happened, it has made such an impression on my mind that whenever I hear an insolent word I wonder whether it is a toad or a lizard. I will put it down in the heart as



a toad. There is an old story that Satan hid in the garden of Eden in the shape of a toad.

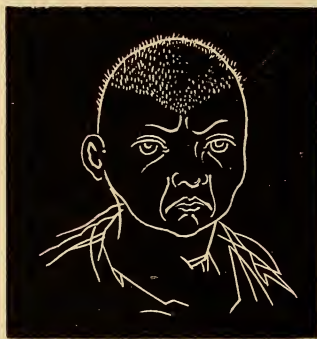
Another evil spirit is something which begins with an L. "Laziness." You say, "Why, I didn't know it was really wicked to be lazy." Why, of course it is. It is merely selfishness and self-indulgence. I have met children (and grown-up folks, too, for that matter), who seemed to have but three ideas in life—eating, sleeping and amusement. No other desire or ambition than to gratify themselves. It never occurs to such persons that they are put into the world to be of service to others, and that the highest happiness is in being useful. Oh, no! *their* comforts must not be interfered with on any account. Let me put a type of this sort in the heart, and show the effect upon the face.

A lazy child is always careless about his personal appearance ; for instance, he will not wash his face or comb



Fig. 92.

his hair, so the hair must be kept closely cut. (Erase the curls.)



And now, one thing more, Profanity. I will say "Swearing," so that we shall not misunderstand. Even the heathen, who, in their blindness, bow down to wood and stone, respect their false gods too much to take their names lightly on their lips. How careful we should be never to take the name of the Lord lightly upon our lips, for it is

an awful thing to take the name of the Lord in vain, for He will not hold him guiltless who taketh His name in vain.

With what horror would we look upon a little girl who gave utterance to an oath ; and yet it is no worse, no more dreadful than from the lips of a boy.

The habit of swearing is like a poisonous plant growing in our hearts and poisoning our lives.



It is like a tree which grows in distant lands whose shade is deadly to any living thing which seeks the shelter of its branches ; and so the foul words of the swearer poison the minds of those with whom he associates. The swearer sells his soul for nothing. Don't swear.

And now what do the initial letters of these evil spirits spell? DEVILS. Yes, and this represents the heart possessed of devils.

These are the devils that enter the heart, and this is a type of the heart which harbors them. See what a monster our pretty child has become ; and this is not all fancy, because our faces do, in time, show forth the spirit within. An evil heart will show itself through the expression, just as a good heart will shine through the face—lighting up the countenance and making it bright and winning.

Perhaps the change is not always so great as I have drawn it; yet it is certain that the more we allow ourselves to be influenced by these devils the more we become like them. When we form evil habits, we become slaves to those habits, and are like one possessed of devils.

It is not a pleasant thing to think our hearts are like this. I hope they are not. *You know*, each one of you, whether you are allowing these evil ones to dwell in your hearts. Take care; they are working to destroy you. Like the worm that gnaws into the heart of the tree and causes its leaves to wither and its branches to die, so these evil things will destroy us; for our lives are something like trees, some good and fruitful, others like the barren fig tree, selfish and living for self only, like the pig (beast). See, the evil in the heart has made the child look like a devil.

We cannot always hide what is bad about us. If we have bad blood, it shows itself in our bodies in sores and eruptions, just as the bad heart shows on the face. Now, when one has bad blood, what should he do? Try to be cured. Yes, and when it is a bad heart? *Try to be cured!* See, I have made the heart something like a badly kept garden, and I have done so because I want to show you that to be happy our hearts must be right.

Now suppose some of us feel that our hearts are something like this one, how shall we have it set right—how shall we be cured? Hark, “Behold I stand at the door;” &c. Whose voice is that? It is the voice of Him who came to seek and to save that which was lost. It is the voice of the great Physician who can heal the sin-sick soul; who can cleanse the foulest heart. Then open your hearts to Jesus, hear his voice and believe. Open your hearts to Jesus, that means love him. Hear what God says: “A new heart will I also give you, and a new spirit will I put within you.”

Now, when Jesus enters he will pardon your sins, give you a new heart, and wipe out your transgressions as easily and quickly as I erase these marks. (The figures in the heart are rubbed out.)

But this is not all. We not only want to get rid of the unclean things, but we want something to beautify our new heart. Then the seed must be planted. *God's word* is the seed, and in the study of his word we are constantly planting seed which will grow up into lovely graces and virtues, beautifying our lives, just as flowers and trees beautify a garden; and the love of Christ will keep our hearts clean. It will be like a well of water springing up into everlasting life.

(Draw a heart around the picture of the garden.)



See what a contrast to the wicked heart. See the beautiful flowers and trees.

I once heard a story of a tree, a wonderful tree, which grew alone on a broad plain. It was different from the other trees. It was larger, it sent its branches far out over the plain below. It did not shed its leaves every fall as other trees, but only once in a hundred years it would drop

one leaf, and this leaf possessed the marvelous power of healing any sickness or infirmity. So every hundred years the unfortunate people from the neighboring countries would gather under its branches; there would be the sick, the lame and the blind. Oh, it would be a sad sight to see so many afflicted ones, each hoping to obtain the healing leaf, for there was but one leaf and many seekers. As the time approached for the leaf to fall many anxious glances were cast up into the branches, and as they watch, a single leaf detaches itself from its stem and takes its course slowly toward the ground, and the crowd rush eagerly toward it—now this way, now that—following the motions of the leaf as it is driven by the breeze; trampling each other and filling the air with cries and shrieks. All is turmoil and confusion, till at last one more fortunate than the rest clasps the leaf in his hand and presses it to his heart and is healed, while the rest go hopelessly back to die. Oh, that was a wonderful tree.

But I will tell you of one yet more wonderful. It was one which John saw in his vision, and the leaves of the tree were for the healing of the nations. Rev. 22: 2. And these leaves do not fall only once in a hundred years. O, no, nor but once in fifty, nor a month, or week, or day, but all the time.

Now, these precious leaves are falling, we cannot see them, but they are real, they are God's grace, mercy and forgiveness; they will heal our troubled hearts, cure sick souls. All we have to do is to stretch our hands out to God for the healing power and He gives it to us. What wondrous mercy, what great love!

There is a bird which builds its nest in a country where serpents abound. These serpents are its deadly enemies, and will steal upon the nest and devour the young. But as the old birds sees one of these enemies approach, one will offer battle and flutter about, picking at the serpent's

eyes, keeping it busy while its mate brings a leaf from some neighboring tree and lays it on the nest; this it does again and again until the nest is covered, and when the snake approaches and sees these leaves, he will turn back and hasten away, for the leaves have that in them which is death to the serpent. So these leaves of God's mercy are death to that old serpent, the Devil, and he can neither enter or live in our hearts while we possess God's grace.

Then shall we not all earnestly and fervently hold out our hands to God for his sweet pardon, and shall we not ever pray that we may not lose our precious gift, but carefully keep it in our hearts until we go where Jesus is and where sin or serpents cannot come.



X.

CHALK SERMONS.

THIS "talk" or sermon requires either two boards, or one very large one, to present it fully, but parts could be chosen and adapted to circumstances.

"Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say, I have no pleasure in them."—Ecclesiastics, xii : 1.

Who is "thy Creator?"

(Print the answer thus:)

C
O
D

How shall we remember Him ? (Write :)

Gratefully,
Obediently,
Devotedly.

Gratefully.—Consider He is your Creator, affectionate Father, the Fountain of all Good.

Obediently.—Psalm 1.

Devotedly.—With love and reverence let your life be for Him.

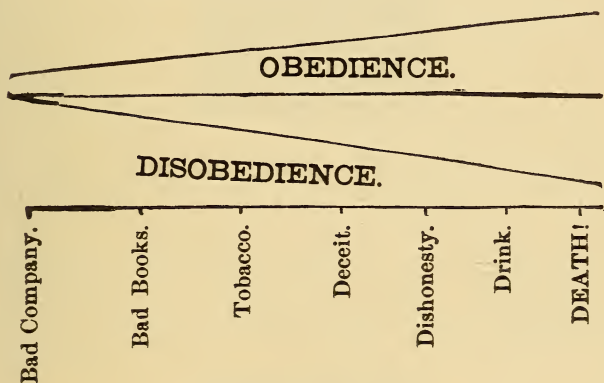
THY YOUTH.

Sculptors first fashion their models in soft clay, skillfully working it into forms of grace and beauty while it is yet pliant to their touch, but after it has grown old and hard,

it becomes fixed, and cannot be changed. If modeled into beautiful forms it remains so ; if left imperfect it remains imperfect.

Did you ever think how much our life is like a journey ? Every day we live we are nearer to the end. Early we are called in lifeto choose what path we are to walk in.

There are two ways open before us. (Draw.)



(Describe the paths, the illusions of the lower one, false promises of pleasure, &c. "I have often dreamed while suffering from thirst that in some way I found water, and thought I eagerly drank of it, yet all the time I had an undefined consciousness that it was a sham, and I was really receiving no satisfaction from the draught. So is worldly pleasure.")

The upper path begins narrow. Matt. 7 : 13-14. (Describe.)

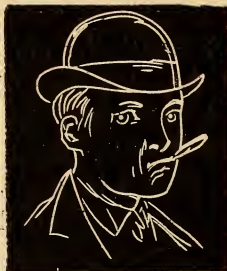
A youth, attracted by the appearance of beauty and the seeming pleasures along the broad way steps in, timidly at first, for he is not bad and rather fears evil, but he loves play and pleasure, and this way seems to promise more than any other one. So he steps into it. He knows it is not the right way to take, but he thinks to himself :

“After awhile, after I have had a good time I will go over to the right path and come out all right after all.” Ah,



what does the Bible say? Remember *now!* Why *now?* Don't you see how easy it is to him to go the right way now?

As he goes on in search of pleasure he falls in first with evil companions. Blessed is the boy who always avoids evil associates. He has gone further along now. See how



much further away from the good path; and he goes on; he is fast forgetting how he promised himself that he would soon cross over to the good path. He doesn't go to Sunday-School now, much. His Sundays are spent in vacant lots playing ball, and as he grows older he graduates from the vacant lot to the corner loafer. See him now as he shuffles around before some corner groggery.

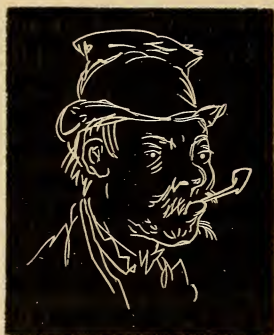
He has learned to smoke and to chew, and he and his associates make the sidewalk filthy with their dirty practice. It cost him something to learn to smoke and chew, but the other fellows did it, and he wouldn't be very much of a young man till he did also, and now he has gone quite a good way in this path. He is no longer the innocent lad that started ; he has learned evil things, things that corrupt. *He* says he has cut his *eye teeth*, he means that he has become worse than ever. He doesn't think of the good way now. If he ever looks toward it, he doesn't want to undertake so long and hard a journey.

And then the *evil books*. Books which mislead and give us wrong notions of life, that make heroes of scamps, thieves and liars ; books that corrupt and destroy the soul.

A step farther, (deceit), he hides it from his parents. Home has lost its pleasures for him. He is not so ambitious for his mother's approving smile. Perhaps in the dead of night his conscience troubles him some, but with the day, dissolve all good resolutions.

From deceit to dishonesty is but a step. He is no longer the innocent lad. His face begins to look old and sinister ; hard, cruel lines are marking his once fair face. The "evil days" are fast drawing nigh. Why have I not spoken of the girl ? It seems sad enough to trace the downward steps of the lad, but O ! how sad to see the girl in this way. She enters the same way. She will deny herself no pleasure ; deceiving her friends and falling among evil companions who poison her mind and lead her away from good influences. She goes to balls, spends all she can get upon her dress, until her whole soul becomes wrapt up in a desire to look better than her associates ;—her talk is of nothing but dress, hops and beaux. We will go with her no further. Let us hope she may come back, for she is in danger.

The wretched drunkard. (Change the same face.)



The poor decrepid old man. Old before aged, miserable, poor, shaking with the palsy, appetite taken, hear-



ing and sight almost gone, without hope, without capacity to enjoy. The evil days have come.

THE GOOD PATH.

How it widens and grows beautiful toward the end.

(The following story will make a good ending for our sermon. It is from Chas. L. Brace's Sermons to News Boys:)

Some years ago a child was born, and lived a long time in the sewers of Paris. Under that city you can go hun-

dreds of miles through the sewers, and some men are constantly about in them, picking up what is floated down from the streets above. Sometimes they even find jewelry or watches, and other things of value. Well, this child was born and grew up under ground. All that she ever saw of the world, were the dark, dirty waters flowing in the sewers, and the rats and vermin that scampered through them. Sometimes her father would show her a piece of a garment, or a broken dish, or a silver article of value, and from these she would try to imagine what the upper world might be.

All that she knew of light, were the few rays that came through the dirty grating, and her father's lantern. She had never seen the sky, or the stars, or the trees, or the flowers. At last, one day, her father tells her that in a short time, he shall take her out to see the sun and the upper world. He describes the world above as a great Light—a glory. She cannot understand him. She asks, "Is it like your lantern?" "Oh, no," he says, "a thousand times greater; you will need no lantern then!" "Perhaps," she says, "it is like the beautiful rays that come through the grating." "Oh! it is far, far better," he answers. Then he tries to picture to her the trees and the flowers and the beautiful sky; but she cannot imagine what they can be.

At length, one morning, he leads her through long miles of sewers, and brings her to the opening of the main drain, and she stands, for the first time, in the open air. She is dazzled—she can hardly see, at first. Such glory, such beauty, she had never before imagined! There is the splendid blue sky, and the white clouds floating in it, and the trees and the birds and the fields and flowers; and above all, the magnificent sun filling all things with light and glory. She falls down in silent worship, and in such delight and fear, that she can hardly speak.

“Oh, *the light*—the LIGHT!” she says, “this is heaven!”

So, to us, children, will be the opening of the next world. It will be as light was to this poor rag-picker’s daughter. A glory will be revealed to us which will be like light. We shall need no sun, for the Lord God is the light of it. Everything will be so new and glorious to us, that the Bible describes it as Light.

CITIES OF REFUGE.

Deuteronomy, iv : 41-49.

What is *refuge*? A place to find safety from danger or fear. For whom were these cities a refuge? Manslayer. What danger threatened? Avenger of blood. Suppose the homicide did not feel any danger, would he flee? Then let us remember two great things suggested by this lesson. (Write upon the board :)

DANGER.

REFUGE

If any of us had lived then and had accidentally killed some one, would we fly?

Suppose I should tell you now, with all your friends about you, that you were in great danger? Some would say, “How? where? I see no danger!” And you might not feel disturbed. Suppose a deaf man was walking on the railway, and the switch-man signaled to him that he was in danger—a train was coming—wouldn’t he be foolish to say, “O, well, I don’t hear the train coming, I won’t even look behind me; I don’t believe the train is coming, and I won’t leave the track.” What would he be? A fool. Every one of us who does not and is not trying to love the Lord Jesus, is in *danger*.

How do I know ?

God says so.

(Write under the word *Danger*, on the board, "The soul that sinneth it shall die. The wages of sin is death.")

Have you ever sinned ?

Then it means *you*.

If you have sinned, you are lost, unless you find *a way* of safety.

Noah knew the danger and prepared for it ; the others would not believe, and were lost.

We are something like the poor people who were drowned, we are continually doing something we know is wrong. Do we ever live through a day that we feel has been a day of entirely good behavior ? No, we try to do right, but we keep struggling against the waves of Sin and under we go. And so it will go on to the end, unless we find some refuge.

If we had something like Noah had, what a comfort it would be. Some refuge from this ocean of sin all about us. There is one.

DANGER!

"The Soul that Sinneth
it Shall Die!"

"The Wages of Sin is
Death!"

REFUGE!

"The Lord is my Ref-
uge."

"Come unto Me all ye
that are weary and
Heavy Laden."

Let us learn to say: (Draw on the board under the word *Refuge*,) "The Lord is my refuge," &c.

HUMBLE SERVICE.

This lesson is suggested by the washing of the disciples' feet by our Lord, described in John, xiii.

You may draw a tree—how often the righteous life is compared to a tree, “growing beside the rivers of water”—tell of its beauty and usefulness. But from where does the tree draw this beautiful life? What is the foundation—the *root*? The root hidden in the earth, unseen, doing its humble service. *The humblest things are not the least important.* Christ taught the actual daily life of humble goodness, the foundation to our salvation. It is the *feet* that need cleansing.

(Draw the Sun.)



The Sun, the source of all life, the center of the solar system, visits the humblest, invigorates the smallest blossom as well as the noblest tree. “Humble service no more degrades a *great* man than the shining in a very lowly place belittles the sun.”

The more abundant the spiritual life the deeper will be the humility.

The root hidden in the earth finds the best and noblest

place for itself and the whole tree. Its honor and crown in the blossom, its reward in the fruit.

MANY MANSIONS.

John, xiv : 1-4.

Although the word does not occur in the lesson the very heart of the lesson is *Trust*. "Ye believe in God, believe also in me." "In my Father's," &c. The sweet promises of the lesson all say *trust me*. Then, as central thought, *Faith*, in the sense of trust.



First Topic—"Many Mansions."

Our abiding place ; we are not to be sojourners there. It is our destination.

"Forever with thee, Lord,
So Jesus let it be,
Life from the dead is in that word,
'Tis immortality!"

To what has this reference ?

Heaven—our inheritance, uncorruptible and undefiled, that fadeth not away.

We are not sojourners there, it is our goal, our destination. There we abide with Christ.

Many.—Room for all.

Eternal Rest.—Contrast the partial *broken* rest of the *Earthly* Caanan, (Judges.)

The land had rest for forty and for eighty years, &c., rest that remained for the people of God.

Second Topic.—*The Way.*

I am the way.

How?

A guide—by my life.

As the guide board points out the road to the traveler, so Jesus, through his word, points out the Christian's way. By his death the sign board is in the form of the cross—tells of the death he died for us, "He was wounded for our transgressions," &c. Down below the cross, passing beneath its shadow, runs the road leading far away over the distant mountains where lies the City of God, whose spires we may dimly see.

A TEMPERANCE LESSON.

The following exercise was used in a Gospel temperance meeting, conducted by a delegation from the Painsville, Ohio, Y. M. C. A.

The black-board was made to look like a saloon sign, the letters being handsomely made and shaded with bright colored crayons. This was put up back of the pulpit after the opening devotional exercises. No wonder the people *smiled* with such a sign in a good orthodox Methodist church. The speaker said that although signs similar to this are to be seen in all our towns and cities, he thought an interpretation of its meaning might be helpful. S stands for Segars, Smoking Tobacco, Stout, Schnapps,

Sherry, Sling, Scotch Ale, &c., &c. Segars being written on the board. So on through the sample room from the



small beginning until nothing but mixed drinks will satisfy the appetite. A temperance Bible reading was used in connection with this exercise, and when the text: "Who hath woe," &c., was read, the price per glass was erased and the words of the text, Proverbs, 23-32, written on the beer mug, and the board left as in our second illustration, on the preceding page.

XI.

RUDIMENTS OF THE ART OF DRAWING THE HUMAN HEAD, FACE, AND FIGURE.

INSOMUCH as the author presents several exercises where the human head, face and figure are introduced, it is deemed best to give some hints to guide those who are not familiar with the rules of drawing.

The following rules are intended only as a basis for the learner to work upon, giving merely ideas of proportion ;

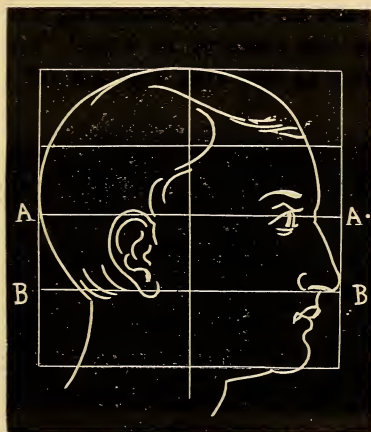


Fig. 103.

yet by paying attention to these rules, with careful practice, the learner will avoid those distressing mistakes of proportion so often made by "amateur artists."

Let us begin with the human head and face ; although

capable of infinite variations there is a standard which ought not to be departed from too much. There are three views of the head and face which will answer most purposes. The profile, the three-quarter view, and the front face.

The profile is a view which presents the actual lines of the features most apparently.

To get the proportions of a head and face, viewed in profile:

First, draw a square, divide it into two equal parts by a horizontal line, A A, this will give the position of the eye. Divide the lower half into two equal divisions by a horizontal line, B B, which will give the length of the nose, and position and length of the ear.

The bottom line of the square will give the extent of the chin, the top of the square limiting the height of the head. Keeping this idea in view in sketching out your head before putting in the features in detail, block it out first roughly, as shown in figs. 104, 105 and 106.

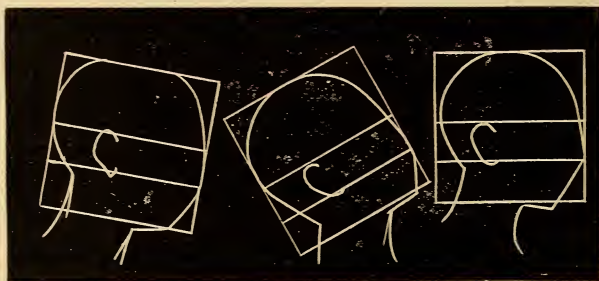


Fig. 104.

Fig. 105.

Fig. 106.

Figs. 105 and 106 give different positions. Bear in mind that the base of the skull does not extend as low as the chin, but is parallel with the lowest point of the ear. See fig. 103.

In regard to the facial line, or the line which marks the direction and inclinations of the face, the student will observe from the accompanying illustrations its place and value.



Fig. 107.

In fig. 107 the forehead and lips touch the vertical line according to the classical models. In proportion to the slant of this line the face loses dignity and beauty. Figs. 108 and 109.



Fig. 108.



Fig. 109.

Yet the vertical facial line may be varied a little without marring its beauty, but let it be the standard.

The first illustration will give the standard of proportion, further explanations will not be necessary.

The front view of a well shaped head presents the general form of an egg, or oval. A perpendicular line travers-

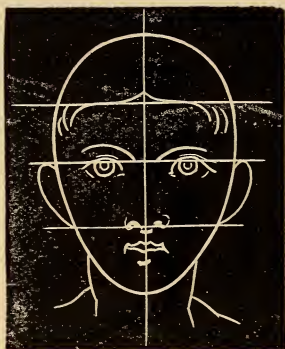


Fig 10

ing the center will be a guide for regular features. A horizontal line drawn through the center will mark the position of the eyes, &c.; the same rules of proportion being observed here as relate to profiles. According to the character of the features delineated, the oval outline varies, in the case of a child the oval assumes a rounder



Fig. 111.

form. In every case the oval is but the guide, and should not be so plainly marked as to be unpleasantly apparent. See fig. 112.

If the face be inclined upward or downward, the key to their proportions can be found in figs. 113, 114 and 115.



Fig. 112.

In drawing the eyes never mark the under lid with a thick line, as in fig. 116. But either leave it out altogether, or merely indicate it with a light touch. Fig. 117.

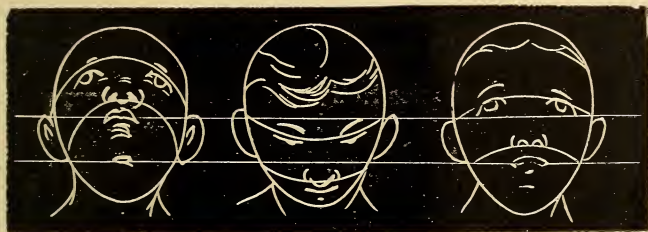


Fig. 113.

Fig. 114.

Fig. 115.

In drawing the nose of a full face beware of attempting to make any outlines to indicate the sides of the nose, as in fig. 118. For no lines are really apparent from this view, and the shape and character of the feature should be suggested by drawing the lower portion only. Fig. 119.

In drawing a three-quarter view of the face we observe

the same general rules of proportion. The same view does not present an oval outline. Fig. 120.



116



Fig. 117.



118

In giving these directions the author does not pretend they are all complete, and enough to guide one, without



Fig. 119.

further assistance, to become an accomplished artist. They are only a few points laid down to assist the Sunday-School



Fig. 120.

teacher, who, without them, would still delineate features, and without them would do worse than with them.

THE PROPORTIONS OF THE HUMAN FIGURE.

The standard of proportion of a well shaped man is seven and a half heads. A man standing upright, with both arms extended horizontally from his shoulders, will measure the same from hand to hand, as from head to feet.

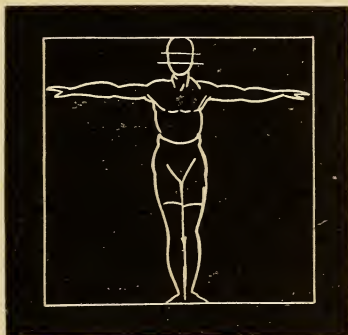


Fig. 121.

Fig. 122 will show the relative proportions.

The quarter divisions of the figure are :

1st Quarter. From the top of the head to the armpits.

2nd Quarter. Armpits to bottom of the trunk.

3d Quarter. From trunk to knees.

4th Quarter. From the knees to sole of the foot.

The divisions marked by the length of the head are :

1st. The head.

2nd. The nipple.

3d. The waist.

4th. The thighs.

5th and 6th. The knee centers between.

7th. The upper portion of the ancle.

7½. The sole of the foot.

The arm hanging close to the body will bring the ends of the wrist parallel with the bottom of the trunk.

The foot one-sixth of the height of the figure.

The hand the length of the face.

Twice the breadth of the hand equals its length. The breadth of the hand is the same as that of the foot.

The thumb and nose are of equal length.

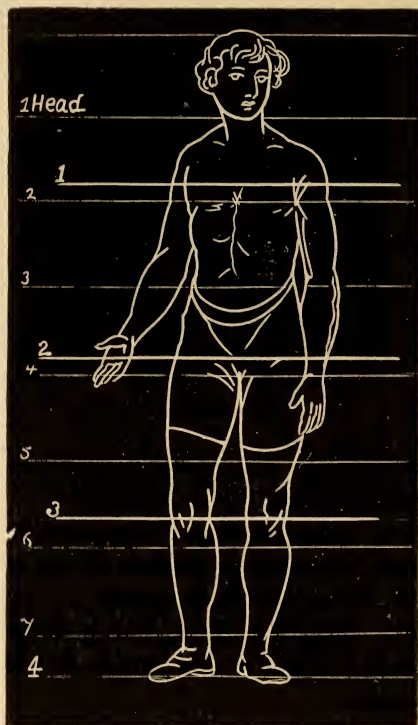


Fig. 122.

Most figures drawn for Bible teaching will be robed. Sketch out lightly, at first, the figure to get correct proportion, and then robe it according to the costume required.

In drawing the folds of the drapery study simplicity. A

multiplicity of lines and wrinkles give the subject an insignificant appearance.

Draw only the folds that give character and expression to the figures ; especially avoid meaningless lines.



Fig. 123.



Fig. 12

Figs. 121 and 122 illustrate the principle. Fig. 121 shows indecision ; fig. 122, boldness and simplicity.

XII.

THE USE OF COLOR ON THE BLACK-BOARD.

A JUDICIOUS use of colored chalks in putting designs on the black-board will often greatly enhance their force and attractiveness. But color should be used understandingly, and with a definite object in view.

For lettered exercises, color is useful mainly to give emphasis to some particular word, and may serve instead of making large sized letters; or, size and color both may be availed of.

Color should be used sparingly—that is, only specially important parts of the exercise should be in brilliant color, and the minor lettering in white. Too many different colors should be avoided. Usually two or three colors will be ample for any lettering; and lines or words should not be broken up with patches of different color. Red, however, is rendered more brilliant by a contrast with green, hence, a large letter in red may be improved by a shading of green.

Further on in this chapter, though treating especially of *pictorial* representation, will be found hints applicable to lettering.

As to the materials, nothing in addition to the outfit for exercises in white is required, except a box of school crayons, “assorted colors.” Effects are sometimes heightened by using a little pure dry color, such as can be had in paint-shops before being ground in oil. But I would not recommend anything more than the colored crayons. If you cannot make a brilliant picture with them, you probably would not succeed any better by simply increasing your materials.

Brilliance is obtained by contrasting colors. Red contrasts with green ; purple with yellow ; orange with blue ; and white with black. Hues in which red predominates are "warm," while those in which blue predominates are "cool"—that is, where an idea of cold is to be suggested by a picture, blue is the prevailing color, while the idea of warmth is suggested by the introduction of red. It should be remembered that red "goes further" than other colors, and a little has as much effect as a larger quantity of other colors, hence, it should not be obtrusively used. Yellow gives power and force when used with other colors.



Fig. 125.—The Outline Sketch.

The more one knows of perspective and the general rules of drawing, the better, but beyond these he does not need minute instructions such as would be appropriate were he

studying to produce a finished picture in oil or water colors. It is not the aim to entirely cover up the board, and conceal the black surface with color; were it so, it would be better to use a *white-board* instead of a *black-board*.

To illustrate these and some further points, suppose we take an example, introducing a variety of work. The subject of Ruth gleaning in the field of Boaz is a useful one, and introduces both figures and landscape.

When about to make a sketch, take a slate pencil (if the surface be silicate or other material on which a slate-pencil will draw) and block out the design roughly with a few suggestive lines, getting the proportions and positions of the principal figures and the general composition, but taking no account of the minor details. See fig. 125.

Then take light red chalk and mark out carefully the outlines of the faces and other parts of the figures which are to appear in flesh tints. Then mark in the same way the outlines of draperies with the *broad* side of chalks of the several colors in which it is proposed the respective garments are to appear.

Draw over all outlines thus far put upon the board, with white chalk, to make the parts stand out, and prevent the figures having the look of hanging to the background. Bear in mind the outlines should be broad, figures in the foreground being always stronger and brighter than those in the background.

When bare earth is to be represented it is generally done by drawing across the board *with light pressure*, with brown chalk. Verdure is represented by using *green* in the same way, marking in the detail (blades of grass, &c.) with the point of the crayon. Ripe grain in the background should be made by drawing *vertically* with the *flat* side of orange chalk, and touching up with bright yellow to indicate the character and tops.

For the background, take light blue or purple chalk, and

draw, with the *flat* side, lightly across the board. Then mark over this tint, with a hard pressure, using the end of the chalk, outlines of mountains.

Trees are to be drawn with green, using the flat side of the chalk for foliage, with sufficient pressure to give the desired amount of color; the foliage should be put on in a general mass. Break up the foliage with touches of yel-



Fig. 126.—The Finished Picture.

low chalk, into irregular masses and branches, without, however, attempting too much detail. The trunk, too, should receive a few touches of yellow on the side to lighten it.

Clouds are depicted by drawing across the board with the flat side of very light pink, the edges of the clouds being indicated with touches of white or yellow.

We now complete our figures in the foreground by filling in the outlines of the draperies with a mass of color. The garments of Boaz (in the subject we have chosen) might be of a reddish color, and those of Ruth, of blue. In such a picture nothing is gained and much lost by attempting to introduce variety of coloring in the clothing of a single



Fig. 127.—Landscape in Color.

figure. The whole costume is best in one color, and the minutiae of dress, such as neckties or shoe buckles had best be utterly ignored.

Where *persons* are of primary importance in the picture, both the background and accessories should be kept subordinate by less elaboration and brilliancy of coloring that the importance of the figures may not be diminished. Where the subject is a landscape, and figures are introduced merely for variety or subordinately to the general scene, the figures may be toned down and the vivid coloring expended upon the inanimate objects.

We will now take an example of landscape drawing, in which figures, if introduced at all, are to be merely incidentals, and made subordinate to the landscape.

Begin with the background, well up on the board, with light blue, drawing with the flat side of the chalk, across the board. The upper outlines of mountains should then be marked with the point of the same chalk, bearing on pretty heavily; for the sides of mountains use the flat side of the same chalk, with rather light pressure.

For the "middle ground," and shubbery in middle distance, use light pink, using the flat side of the chalk, with moderate pressure; intersperse this with a little blue, applied in the same way.

As we approach the foreground, we introduce a verdant plain, by using the flat side of the green chalk, the "lights" being indicated by harder pressure.

A stream of water coming down the center of the picture toward the spectator, is shown by a winding line of white, with harder pressure and increasing width as it approaches the foreground. The trunks are drawn with brown chalk, over the landscape tints with streaks of light yellow on the edges to show up and give force. Leaves are to be put in with the side of the green chalk, in a mass; branches are to be marked out, over the green foliage tint, with yellow, and the outline of the different masses of leaves, and the lights of the foliage, by the flat side of light yellow chalk.

Grasses in the foreground are represented by firm, irregular vertical lines of green, lightened by strokes of yellow. Flowers, unless of a particular kind, are best indicated by a suggestive dab of the brightest red, blue, or white. A palm tree is rapidly and effectively made by bold vertical strokes of the green chalk, for the trunk, with spreading lines of the same to represent its foliage.

Should you desire to introduce figures into the landscape, make no attempt at minute delineation. Suggest the figures

by a mass of the desired color, lighting with touches of white.

It must be recollected that these pictures are to be viewed from a distance, and a distance softens and subdues the effect. Effects which look rude as you view them while drawing, have a very different appearance to the class. In practicing color, drawing it is well to familiarize yourself with the effects of different distances upon a picture by



Fig. 128.—Method of Tinting Large Figure.

viewing your work from time to time from greater or less removed points.

You may have occasion to present a large figure, either head and bust, or full length, upon the black-board.

Select the colors with which you intend to draw. We will say face and neck, red, and drapery purple. Outline the whole design with, say brown crayon. Then go over

the outer edge of this outline with white, making firm clean lines, and putting in details omitted in making the first outline, following the same general direction of the lines.

We now come to the coloring of the face and figure. This is not to be done by filling up with solid color, but by drawing inside the outline with whatever color it is desired to suggest. Take the flat side of the crayon, and put in a broad streak of color, all around the inside of the outline, having the color more distinct (by harder pressure upon that end of the crayon) where it touches the outline, and growing less distinct as it merges into the black, in which color the general surface inside the figure is to remain. This *suggests* color, and, for a large figure on the black-board, is pleasanter and more effective than were the figure to be completely covered with color.

A well drawn figure, as above suggested, will show that the black-board has its own distinctive capacities for beauty, which, though different, may be as effective, as a white surface.

XIII.

REVIEWS.

EVERY *teacher* knows the necessity of frequent reviews. We are not called to dwell upon the subject of its great importance. It is a much shorter and easier way for the author to take this for granted ; for it saves argument, ink and type.

Reviews *have* been conducted without the aid of the black-board ; but we will find no pleasure in dwelling on the suffering of the teacher or pupils on that solemn occasion.

A review has a natural tendency to become wearisome, and it is of the greatest importance that we should make it as cheerful as possible, that the interest and attention of our pupils be retained.

A good review refreshes the memory, and also reduces the knowledge, already acquired from the several lessons, to a homogenous and symmetrical form, as a whole, which is more easily remembered afterward.

This chapter will contain no arbitrary rules for conducting a review. Every teacher and superintendent must adapt the review to the conditions and peculiarities of their respective classes and schools. The purpose of this chapter is to give specimens of actual reviews, which have been successfully conducted, as suggestions to the inexperienced.

A Sunday-School Review should always embrace the

spiritual teachings with the lesson, as the following from the board of W. C. Tisdell :

CITIES OF REFUGE.

The names of the Cities of Refuge were called for, and as the answers were given they were written on the right ; after that the sign post was made on the left. (Fig. 129.)

The names of the cities were erased, and with two or three strokes with the crayon the sign post was changed into a cross, and left as in fig. 130.

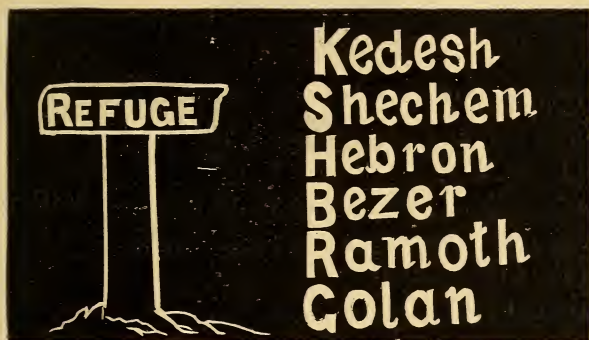


Fig. 129.

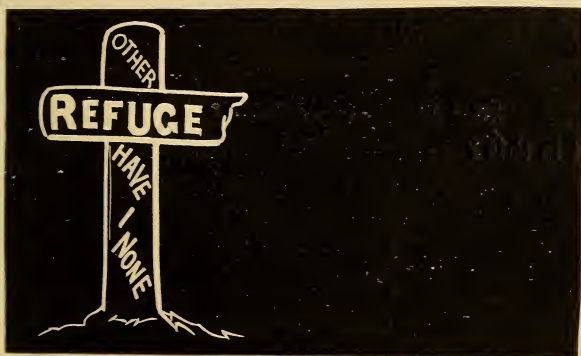


Fig. 130.

The plan of the following Review (ten lessons from John,) is to gain attention, and to interest by keeping the minds of the pupils employed with the pictures. These can be prepared beforehand; in the present instance they were drawn during the progress of the Review.

REVIEW.—JOHN 1 : 1-14.—1ST LESSON.

Question. “What is this?”



A. “The Sun.”

Q. “What do we receive from it?”

A. “Light.”

It also sustains the life of all living things. Without it all would die. Who is spoken of as the life and light of men in the first lesson?

(Working outline, &c., &c.)

WORD, ORK, ITNESS.	} Are you working in the Light?
--	--

2ND LESSON.—JOHN 1 : 35-46.

What is this?



What is its nature?

Whom did John the Baptist speak of as a Lamb ?

What did he call Him ?

What did the priests of the tabernacle do with the Lamb ?

Who followed Jesus ?

Are *you* a follower of the Lamb ?

(The reader must bear in mind that the Review is not given in full, but only enough to suggest the plan.)

LESSON 3.—JOHN II : 1, 11.

What ?



Ancient water pots.

How many ?

Six.

On what occasion did Jesus order six water pots to be filled with water ?

What occurred to the water ? &c., &c.

Will *you* be at the marriage supper of the Lamb ?

LESSON 4.—JOHN III: 5-16.

Who came to Jesus by night ?

What did he ask ?

What did Jesus then say ?

What is this picture ?



What are eyes for ?

If it was entirely dark could we see with our eyes ?

What do we have to enable our eyes to see ?

We must have the natural light to see natural objects, and to see spiritual things we must have spiritual light. Being born again, is as though we had been all our lives in darkness, and suddenly light was given us. So that those things we could not before see, though really existing, are distinguished.

Have you that light ?

LESSON 5.—JOHN IV : 5-15.

What ?



A well.

Of what well does this lesson tell ?

Jacob's.

Who was there ?

Jesus.

Who joined him ? &c., &c.

Would *you* like to drink of the *living water* ?

LESSON 6.—JOHN V : 5-15.

A strong hand. Power to help. Helpless hand. Who needed help in this lesson ? &c.



Do *you* need this help.

LESSON 7.—JOB VI : 47-58.

Bread, the staff of life. What do we pray for ? &c.



Our souls must also be fed. Who is the Bread of Life ?
Is *your* soul sustained by Him ?

LESSON 8.—JOHN VII : 70-76.

Bible. Whose words are in the Bible ?



What report did the officers give of Jesus ?
Is not His word as powerful now ?
Do *you* see the beauty of Christ's words ?

LESSON 9.—JOHN VIII : 28-36.

What is the picture ?



The sun shining on a wintry scene.
What becomes of the streams of water in winter ?
Frozen up.
How can they be let free ?

By the sun shining upon them.

What does Jesus say will set us free ?

Truth, like the sun shining upon the frozen stream, will melt our cold, hard hearts, and help our hearts to flow toward God.

LESSON 10.—JOHN IX : 1-11.

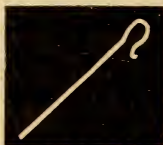
A light house. To point out danger and show the way



to the harbor. A beacon in time of danger, &c., &c. Who is the light of the world ? Is that light shining for *you* ?

LESSON 11.—JOHN X : 1-11.

What ?



Shepherd's crook.

How used ? &c.

Do *you* know his voice ?

LESSON 12.—JOHN XIII : 1, 9.

What ?



What were the customs of the time and country in re-

gard to washing? Who washed the disciples' feet? When? Where? What did he say? &c.

Are *you* ready for humble service?

LESSON 12.—JOHN XIV: 1-7.

What ought to be the dearest spot on earth? Where should our eternal home be? Is there a place for *you*?



Again, let the reader be warned not to consider this as a complete Review, for it is only a rough sketch, to suggest a method. *You*, reader, are the best judge of its value to your school.



The above is an example of simple lesson Review, which may be partly prepared beforehand and finished out before the class, or finished entirely beforehand. In the former case the two large initials, P and M, should be drawn in carefully; also the word "Blessed" and the fountain. The rest drawn from the class by questions,

and the correct answers put down in their places, until the design is complete. Of course in such a case the success of the lesson depends a great deal upon the ability of the class to answer.

SECOND QUARTERLY REVIEW*

OF THE

INTERNATIONAL

SERIES OF SUNDAY-SCHOOL LESSONS FOR 1875.

I.—OBJECT.

TO **RE**

- call the facts and teachings.
- store the events to their proper historic order.
- unite the separated lessons, and find the drift and teaching of the whole.
- urge the practical lessons as intensified by this grouping.

II.—CHARACTER.

It is necessary that our Review should be—

Active ; requiring each Member's co-operation.

Logical in its progress.

Earnest, commanding interest and securing a vigorous exercise of the memory.

Simple, easily understood and conducted.

Spiritual, thoroughly religious in its influence.

Connection in connection and application, and

Nurturing. Souls are to be fed with the WORD.

* Presented at the Weekly Meeting of New York Superintendents by Frank A. Ferris, Superintendent of the Fourteenth Street Presbyterian Church Sunday-School.

A Review does not contemplate the teaching of new truth, but the recalling of that which has been already learned. Yet, in the present case, the association of twelve lessons, which, though distinct, are still naturally connected, will necessarily present new views of facts and fresh practical lessons, which should be clearly set forth. Let the Review be not simply an entertainment, but

A LESSON.

III.—ORDER OF REVIEW.

RESPONSIVE READINGS.

* An excellent Scripture reading to open this service will be found in Psalm 106, 40-48.

SONG.

Let as many familiar hymns be used in the progress of the exercise as the Leader may deem expedient. The selections should be carefully made—however, so that each may be in harmony with the sentiment last developed.

PRAYER.

A minute spent in united, silent prayer, after the reading, will fitly introduce the recitation of the Titles, &c.

RECITATIONS.

Much should be made of the Titles, Golden Texts, and Topics. They may prove keys by which we can open the doors of memory upon rich stores gathered from THE WORD in our three months' study.

Let them first be recited by the entire school in concert. Then, as confidence has been secured, let them be given responsively by three divisions of the School or by separate classes as may be designated by the Leader. After a little practice, with the aid of the Chart or papers, let these helps be put aside and then repeat them in concert, depending entirely upon the memory. With a little care and effort on the part of the Leader, the School will take up this exercise with real enthusiasm.

For the sake of illustration, a copy is here presented of the Topics selected for the half year's lessons in the Berean Series, which are admirably grouped for the Review by Rev. Dr. Vincent.

Review Chart from January to July, 1875.

FIRST-QUARTER.

No. Titles. Golden Texts.

Topics.

January.

- | | |
|-------------------------------|---|
| 1 J—E—.....Thou therefore.... | N the Way of Duty—Strength. Josh. 1 : 1-9. |
| 2 C the J—.....When thou..... | N the Ways of Jordan—Safety. Josh. 3 : 14-17. |
| 3 M—S—.....I well remember.. | N the Way of Deliverance—a Memorial. Josh. 4 : 4-9. |
| 4 P— for C— Looking unto..... | N the Work of Conquest—a Leader. Josh. 5 : 9-15. |
| 5 J—T—.....By faith the..... | N the Way of Obedience—Victory. Josh. 6 : 12-20. |

February.

- | | |
|-------------------------------|---|
| 6 A—S—.....Take heed and.... | IN of Covetousness and its Consequences. Josh. 7 : 19-26. |
| 7 E. & G—....I have set..... | OLEMN Choice between Life and Death. Josh. 8 : 30-35. |
| 8 C— I—.....If any man..... | AINLY Service and its Rewards. Josh. 14 : 6-15. |
| 9 L—D—.....The lines are..... | URVEYING the Heritage of God's People. Josh. 18 : 1-10. |

March

- | | |
|------------------------------|--|
| 10 C— of R— God is our..... | EFUGE and Strength in Trouble. Josh. 20 : 1-9. |
| 11 A— of W— Ye are all..... | IGHT Understanding among Brethren. Josh. 22 : 21-28. |
| 12 J— W—.....If any man..... | ETURN to Sin Displeasing to God. Josh. 23 : 11-10. |
| 13 R—.....Oh, that men..... | VIEW of God's Mercies. Josh. 24 : 1-13. |

SECOND-QUARTER.

April.

1 I—P—.....The Lord our..... Josh. 24 : 14-18.
 2 P—B—.....They soon forgot.. Judges 2 : 11-16.
 3 C—of G—Lo, I am..... Judges 6 : 11-18.
 4 G—A—.....There is no..... Judges 7 : 1-8.

May.

5 D—of S—..He that walketh . ARNEST Deeds of a Hero. Judges 16 : 25-31.
 6 R—and N—Thy people shall ARNEST Devotion of a Daughter. Ruth : : 16-22.
 7 P—M—.....I have lent..... ARNEST Devotion of a Mother. 1 Sam. 1 : 21-28.
 8 C—S—.....Whosoever shall.. ARNEST Piety of a Child. 1 Sam. 3 : 1-10
 9 D—of E—..Chasten thy..... ARNEST Grief of an Old Man. 1 Sam. 4 : 12-18.

June.

10 S—the J—..By the Blessing... LEADING Israel to the Lord. 1 Sam. 7 : 5-12.
 11 K—D—.....It is better..... ONGING to be Like the World. 1 Sam. 8 : 4-9.
 12 S—C—.....He gave them ... EANNES of Soul from the Love of the World. 1 Sam. 10 : 17-25.
 13 R—.....Only fear the Lord. LOVING Words of the Faithful Prophet. 1 Sam. 12 : 20-25.

ARRANGED FROM THE BEREAN SERIES.

CHRONOLOGY.

The date of our lessons may be vividly impressed upon the memory through the eye, by a simple line (as illustrated below), drawn upon the black-board in the presence of the School, first divided into four sections, each representing one thousand years, and these subdivided at the date of important events. Mark the year above and the event below the line. Call for each event and date as they are marked. The initial letters only will be quite sufficient to put on the board. When this has been done, review all, and quickly draw a circle, in colored chalk, 'about the half-thousand years in which all the events of our half year's lessons fall, and their date and relative position will be thoroughly fixed in the mind.

4 0 0 4	3 0 0 0	2 0 0 0	1 0 0 0	
CREATION		2348	1996	1706
		DELU GE	ABRA HAM BORN	JACOB TOW EGYPT
				1442
				EXOD US
				1442
				MOSE S
				1442
				DAVID
				1442
				SAUL CH HOSE N
				1442
				CHRIST

GEOGRAPHY.

In the same simple manner, aided also by an outline map, let the memory be refreshed as to the location and relative position of—

THE LAND OF
Mesopotamia,
Moab,
Midian,
Philistia,
Ammon,

AND ALSO,
Shechem,
Ophrah,
Valley of Jezreel,
Gaza,

Bethlehem.
Shiloh.
Mezpah.
Ramah.
Gilgal.

Let the School give the connection in which we have learned of these places in our lessons.

HISTORY.

Three classes of Governors have been at the head of Israel in the course of our quarter's lessons. A few questions, with a simple use of the black-board, and a brisk concert recitation, will recall all these, as follows, viz.:

1491—1426.

1406—1095.—JUDGES.

1095.

LEADERS.

KING.

1 Moses,	1 Othniel,	8 Jephthah,	1 Saul.
2 Joshua.	2 Ehud,	9 Ibzan,	
	3 Shamgar,	10 Elon,	
	4 Deborah,	11 Abdon,	
	5 Gideon,	12 Samson,	
	6 Tola,	13 Eli,	
	8 Jair,	14 Samuel.	

It will only be necessary to put the initial letter of each name on the board.

Six times Israel has been oppressed by enemies :

1 By	Mesopotamians,....8 years.	Delivered by	Othniel.
2 “	Moabites,.....18 “	“ “	Ehud.
3 “	Canaanites,.....20 “	“ “	Deborah & Barak.
4 “	Midianites,.....7 “	“ “	Gideon.
5 “	Philistines & Ammonites.18 “	“ “	Jephthah.
6 “	Philistines,.....40 “	“ “	Samson & Samuel.

REVIEW OF TITLES.

Interest may be developed and the memory assisted by simple questions, each of which can be answered by reciting *the title* of some lesson of the quarter.

These answers may be given by the entire school in concert, or by designated classes. When the Superintendent has announced the question, let a pause ensue. Then, at his signal, many will be able to respond, instead of having all the answers given by a few of “our highest scholars.”

QUESTIONS.

IN WHICH LESSON DO WE LEARN OF

A solomn pledge made to God ?	- - - - -	Ans. Israel's Promise.
A model daughter ?	- - - - -	“ Ruth and Naomi.
A strange call at night ?	- - - - -	“ The Child Samuel.
The failure of good resolutions ?	- - - - -	“ The Promise Broken.
A blind man's last work ?	- - - - -	“ The death of Samson.
A fatal fall ?	- - - - -	“ The death of Eli.
An important selection ?	- - - - -	“ Saul Chosen.
A wonderful revelation to a farmer ?	- - - - -	“ Call of Gideon.
The gift of a thankful woman ?	- - - - -	“ A Praying Mother.
A cold water army ?	- - - - -	“ Gideon's Army.
God and an aged ruler rejected ?	- - - - -	“ A King Desired.
A godly ruler leading a wicked people to repentance ?	- - - - -	“ Samuel, the Judge.

REVIEW OF GOLDEN TEXTS.

In the same manner the Golden Texts may be reviewed. Great care should be taken to develop from each a simple and practical religious truth. Here reverence and tenderness should clearly mark our work.

QUESTIONS.

IN WHICH TEXT ARE WE TAUGHT

The necessity of constant watchfulness?

Ans.—“They soon forgot, &c.”

The secret of every Christian's success?

Ans.—“Lo, I am with you always.”

The way into Christ's kingdom?

Ans.—“Whosoever shall not receive.”

The importance of proper companions?

Ans.—“He that walketh with wise men,”

The privilege of consecrating our dearest possessions to the Lord?

Ans.—“I have lent him.”

The duty of parental discipline?

Ans.—“Chasten thy son.”

The value of righteous rulers?

Ans.—“By the blessing of the upright.”

One reason why a Christian may trust in the Lord, even in the greatest difficulties?

Ans.—“There is no restraint to the Lord.”

One reason why we should pray “Thy will be done?”

Ans.—“He gives them their request.”

The best source of confidence?

Ans.—“It is better to trust in the Lord.”

The expression of a young Christian toward the Church of Christ?

Ans.—“Thy people shall be my people.”

True resolutions to Christian faithfulness?

Ans.—“The Lord our God will we serve.”

RE-UNITING.

Let us now search for some cord of connection, which shall bind all these lessons together in their instruction for us. Of whom have we studied? God's own people, Israel. Is it true that in each of our twelve views, though individuals seemed often the central figures, God was still dealing, through the individuals, with His own chosen nation, and bringing instruction to them?

The black-board will be very useful in thus summing up. Take the titles of the lessons in their regular order, on the left of the board (the first letters only of the title words need be used), and opposite each write down the condition of, or special instruction to Israel as it shall be found in the special verse selected from that lesson. Use colored chalk for initial letters, &c., as illustrated on the next page. Let the whole school take their Bibles. When the correct answer has been secured, and while the Superintendent is writing it down, let the school be finding the next reference. Thus

time will be saved and every one be employed. The more the school can do in the review, the greater will be the interest of the members in it.

The Superintendent will need to prepare a question upon each text given below. that will draw out in reply the answer printed.

LESSON.	TEXT.	ON BLACK-BOARD.
1.....Josh.	24: 16 & 24,	CONSECRATED ISRAEL.
2.....Judge	2: 15.....	Distressed by defeat.
3....."	6: 13.....	Impoverished by enemies.
4....."	7: 7.....	Saved through the few by Jehovah.
5....."	16: 31.....	Called to mourn a hero.
6.....Ruth	1: 16.....	Instructed to fidelity by a heathen'
7.....1 Sam.	1: 27.....	Persuaded to prayer.
8.....1 "	3: 9.....	Led to listen for the Lord.
9.....1 "	4: 17.....	Incited to parental duty.
10.....1 "	7: 12.....	Nurtured to faithfulness.
11.....1 "	8: 9.....	Earnestly warned.
12.....1 "	10: 19.....	Delivered to their own way.

Place underneath on the board the last clause of 1 Sam. 12: 22.

THE BOARD WILL THEN SHOW THE FOLLOWING:

1 I- P--- **CONSECRATED ISRAEL.**

2 P- B-.....	D istressed by defeat.
3 C- of G-.....	I mpoverished by enemies.
4 G- A-.....	S aved through the few by Jehovah.
5 D- of S-.....	C alled to mourn a hero.
6 R- and N-.....	I nstructed to fidelity by a Heathen.
7 P- M-.....	P ersuaded to prayer,
8 C- S-.....	L ed to listen for the Lord.
9 D- of E-.....	I ncited to parental duty.
10 S- the J-.....	N urtured in faithfulness.
11 K- D-.....	E arnestly warned.
12 S- C-.....	D elivered to their own way.

"BECAUSE

"It hath pleased the LORD to make you His People."

THE TWELVE ARE ONE.

The above titles and lessons may be easily connected in an elliptical recitation, the Leader giving connecting links, while the School respond with the points on the board, somewhat as follows, viz.:

LEADER.—By—

L. the Hebrew people were pledged anew
to be a—

L. But ere' long we see—

L. and God corrects their sin, for we find
them—

L. And when He moves to redeem them by—

L. Israel is utterly—

L. Yet with the three hundred of—

L. By strange methods, Israel is—

L. By the lives and deeds of individuals,
Israel is also taught by God. As in—

L. the people are—

L. So in the sweet love of—

L. every one is—

L. Also by—

L. every anxious heart is—

L. Who could know the story of—

L. and not be—

L. In God's rebuke that preceded and an-
nounced—

L. surely every Father must have been—

L. Under the teaching of—

L. we have found this wayward people—

L. But ere long they again reject God, for
we hear of—L. And though by the aged prophet they
are—

L. They persist in their plan, for we see—

L. and we are sure they are again to know
suffering for sin, when they are—

SCHOOL.—Israel's promise.

S. Consecrated Israel.

S. The Promise Broken.

S. Distressed by defeat.

S. The Call of Gideon.

S. Impoverished by enemies.

S. Gideon's Army.

S. Saved through the few by Jehovah

S. The Death of Samson.

S. Called to mourn a hero.

S. Ruth and Naomi,

S. Instructed to fidelity by a heathen

S. The Praying Mother,

S. Persuaded to Prayer.

S. The Call of Samuel,

S. Led to listen for the Lord,

S. The Death of Eli—

S. Incited to parental duty

S. Samuel the Judge,

S. Nurtured in faithfulness,

S. A King desired.

S. Earnestly warned,

S. Saul Chosen,

S. Delivered to their own way.

APPLICATION.

Show how carefully God has preserved all this history three thousand years for our instruction, and the importance that we should perceive and remember these lessons. Print up the board from "Consecrated Israel," and just in line with the initial letter, below the word S

E
E.

When the above summary has been memorized, let all but the initial letters be rubbed from the board, and there will remain—

S
E
E
D
I
S
C
I
P
L
I
N
E
D

CONSECRATED ISRAEL

“BECAUSE it hath pleased the LORD to MAKE YOU HIS PEOPLE.”

Here then we find what all these years of strange Providences meant to Israel, and why God disciplined them.

I. By trial disciplined.

II. Disciplined because adopted.

Let the School in concert read Heb. xii: 5-6 & 9-10: “And ye have forgotten the exhortation which speaketh unto you as unto children. My son, despise not thou the chastening of the Lord, not faint when thou art rebuked of Him.”

“For whom the Lord loveth he chasteneth, and scourgeth every son whom He receiveth.”

“Furthermore, we have had fathers of our flesh which corrected us, and we gave them reverence : shall we much rather be in subjection unto the Father of spirits, and live?”

“For they verily for a few days chastened us after their own pleasure; but he for our profit, that we might be partakers of his holiness.”

This will introduce a brief address from the Pastor or Superintendent, drawing practical comparison between this history and God’s providential dealing with each of us, in its nature, its object and the improvement we are making under it.

CLOSING TEXT.

GOLDEN TEXT.—“Only fear the Lord, and serve him in truth with all your heart, for consider how great things he hath done for you.”—1 Sam. 12: 24.

The Session may be fitly closed with silent prayer.

XIV.

ALLEGORIES.

WHEN I was a little boy I was very sick and had to remain in bed in a darkened room; as I grew better I longed to be out; I wanted to see the bright sun. Although the room was darkened, I could tell when the sun was shining, because of the brighter light upon the curtains, and I used to take a great deal of comfort in thinking how bright it was out among the trees and fields.

I couldn't see the sun, but I knew it was behind the curtain, because of the light. Now, after I came to be interested in the Bible, I found it was something like the curtains; light shone through the curtain, and I knew that behind the curtain was yet greater light. So it is with the truths of the Bible.

But behind these truths are still brighter ones that give us our hope and delight just as the light shining through the curtain meant the glorious sun to me. So the simple stories of the Bible mean wonderful and glorious truths of God's law. To illustrate, let us examine the lesson taught by Jesus in relation to

THE BREAD OF LIFE.

Jesus had taken His disciples into a desert place to be alone, but the people followed Him; He fed them and taught them.

Now, why did the multitude follow them—for something to eat? No; but they were hungry—not for bread at first, but for the Gospel. Jesus was telling them sweet and

hopeful things that satisfied the hungering of their souls. At first they were hungry to hear Jesus.

And Jesus fed them ; He fed them with the truth for their souls, and then when their bodies needed nourishment, He fed them with bread for their bodies. So we see that to want something to eat is not the only way to be hungry. A natural longing for anything is hunger. If we want a drink, we say we thirst, but it is only another expression for hunger—hunger and thirst mean the same.

Now, God has made us so that we get hungry and thirsty, and He has also made something to satisfy our wants. So He has created something to satisfy every want. He never created a natural longing unless He also found means to gratify it.

As the natural bread nourishes and gives vigor to the body, so the Bread of Heaven gives new strength to the soul. When we feel what a beautiful thing it is to be Holy and wish we were better, then we are hungering for the Bread of Heaven.

“I am the Bread of Life ; he that cometh to Me shall never hunger, and he that believeth in Me shall never thirst.”

Now, we will consider the principal things for which we all hunger. Our common instinct is to yearn for happiness. We do not all know where to look for it, but we all hunger for *Joy*. (Enlarge and print the word *Joy* upon the board.)

There is no healthy mind but dreads the idea of a limited existence—to go into the deep darkness of utter nothingness. All are hungry for *Eternal Life*. (Print *Eternal Life* under the word *Joy*.)

We eagerly seek a way to guide us to “the Forever,” and “Search the *Scriptures*, for in them ye think ye have *Eternal Life*.” John v : 1-39. (Print *Scriptures* under *Eternal Life*.)

And yet we want more than the Scriptures; we desire understanding, that we may apprehend the marvelous words in God's book:

"Open Thou mine eyes that I may behold wondrous things out of Thy law." Psalm 119: 18. (Write *Understanding* under Scripture.)

And lastly, we long to be preserved from evil; saved from destruction; to be so placed that we shall fear no evil—no calamities:

"Fear ye not, stand still and see the *Salvation* of the Lord."

We hunger for peaceful security. (Print *Salvation* beneath *Understanding*.)

These are our needs. What does God give us to satisfy our hunger? Where shall we find all these good things?

"For God so loved the world that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life." John 3: 16.

We want Joy. God gives it in JESUS. All of these longings are satisfied by Jesus, the Bread of Life.

(The board now appears as follows:)

God gives us	{ Joy, Eternal Life, Scriptures, Understanding, Salvation.	} The Bread of Life.
--------------	--	----------------------

But, then, how do we *feed* on Jesus?

As a flower draws its life from the root, so our lives grow up from our hearts. The flower feeds on its root, our spiritual lives feed upon what is in our hearts; to feed on *Christ*, we must have Christ in our hearts.

Two bulbs, very much alike, are planted side by side. (Draw.) From one grows a beautiful flower, from the

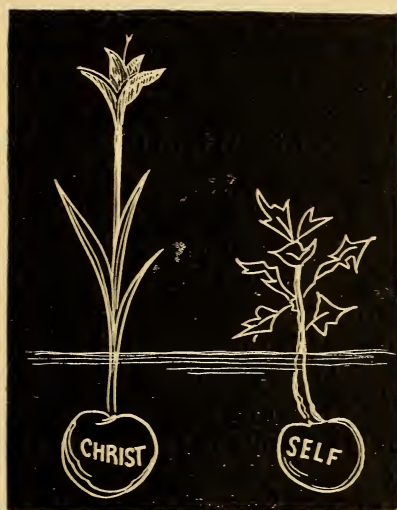
other a rank and poisonous weed. What makes the difference? There is that hidden within the bulb which feeds the plant and determines its future character.

Two children, appearing very much alike, grow up, one full of grace and moral beauty, winning the affection of all, to a happy, useful maturity, while the other brings grief and sorrow, and matures to a life which, like the poison weed, sheds an influence of evil.

What causes the difference?

One life has taken root in *Selfishness*, and all actions are derived from this inspiration—appetites and passions are indulged which are destructive both to the selfish life and all who come in contact with it.

The other is rooted in Christ—Christ is in this heart and feeds the life. And from Him there is ever a holy consciousness of living for a high purpose, a conviction of a glorious destiny. A love shed abroad in the heart which is distilled from the life as the perfume from the flower, giving sympathy and help to all around.



CHRIST REJECTED.

The following is a condensed exercise in simple allegories and symbols. The title prompts the question :

How do *we* receive Christ ? The Jews refused to have Him for their king. Do we crown Him our king ?

This is the crown with which the Roman soldiers crowned Him.



Why did they use this crown of thorns ?

To mock Him.

Important Lesson : It was not the thorns which hurt Him.

What then ?

The mockery.

Then if we mock Him, it is as though we were crowning Him with thorns.

To pretend to honor Him for the sake of temporary benefits, wealth, position, or honor, is to mock Him.

To take His name in vain is to mock Him and crown Him with thorns.

Kings have scepters as a symbol of power. This is the scepter they put in Jesus' hand. (Fig. 131.)

What did they mean ?

The scepter is an emblem of power ; the reed is a symbol of weakness.

It is not a hard riddle. They evidently meant that they

despised His power, and in this way manifested their contempt.

Lesson: When we refuse to obey His laws and acknowledge His kingdom, we despise His authority, and are giving Him a reed for a scepter.

Did they place Him on a throne?

No; they nailed Him to the cross.

This is the only throne they would give Him, and then



Fig. 131.

hailed Him in derision, "King of the Jews." Read Heb. vi: 6.

How then should we receive Christ?

When a king is crowned he is crowned by the people; that is, the act of coronation is not confined to the person who actually places the crown upon his head, but all who shout, "Long live the king," all who acquiesce in the crowning and resolve to support the king, really crown him.

How then can we crown Christ as our king?

By acknowledging Him as our king, and resolving to be faithful, in a word, by being *Loyal*. (Print the letter L.)

By obeying His laws and giving heed unto His wishes : by *Obedience*. (Print the letter O.)



Fig. 132.

By respect and reverence our King is the king of kings and Lord of lords. He must be venerated. (Print the letter V.)

We must then esteem Him above all else, nothing must rival Him in our estimation. (Print the letter E.)

And now we have given Him a crown which He values above all others. We have crowned Him with *Love*.



His scepter now is no longer a reed. We have crowned Him our king, and we love to know His will, that we may please Him. His scepter points out to us our duties. His



throne crowned with love and enthroned in our hearts, all our prayers are answered. The Kingdom of God has come to us, and His will will be done by us on earth as it is in Heaven.

“Take my poor heart and let it be
Forever closed to all but Thee ;
Seal then my breast and let me wear
That pledge of Love forever there.”



THE TREE IN THE DESERT.

Upon a barren desert where the ground was sterile and unfruitful and where grew no living thing, where no water refreshed the parched earth, and all was a dreary waste, there fell a seed. Along the ground were strewn the bones of those who had perished, for many pilgrims passed over the desert bound for a distant city.

And the seed was crushed into the earth by the feet of those who passed, and it died, and there grew from it a tender shoot (John xii : 24), which flourished and increased, and grew into a tree, and threw its limbs far over the plain—leaves covered its boughs, and it blossomed and bore fruit; it drew the dew from heaven and the rain. From its roots there flowed a spring of water, and beneath its shade the verdure sprang up.

Now, as the pilgrims passed on their journey, they found beneath its branches a resting place where they could find shelter beneath the shade of the great tree and eat of its fruit, and refresh themselves from the water which sprang from its roots, and renew their strength for the remainder of their journey.

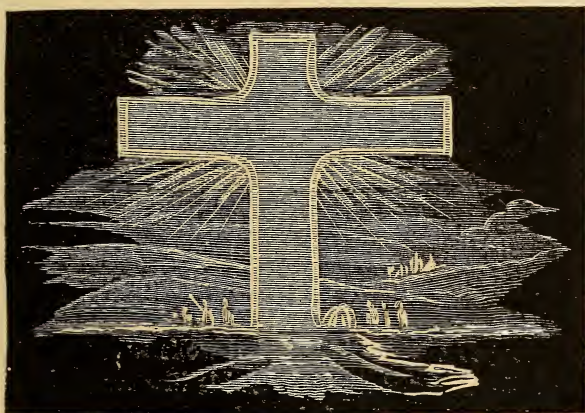


From the seed that fell upon an inhospitable ground and was trampled under foot and died, there sprang this tree—a place of rest and refreshing in a dreary land.—Isaiah 41 : 3.

Life is a journey, and often a weary one, and needs some place of refuge, some shade from the fervid heat of temptation, some cool fountain where we may bathe and wash away the dust of the earth.

There is ONE who laid down His life that we might have that shelter. Even the death upon the cross. Before He arose from the grave the cross was a thing of horror to all—a disgraceful instrument of ignominious punishment. After the resurrection it became a symbol of hope, and it is now no longer a symbol of death, but a memorial of life everlasting.

A tree of Life, and beneath its sheltering arms the weary soul finds comfort and rest. Its fruits are forgiveness and undying love, and it is sought by the pilgrims journeying to the heavenly city. Its power is felt more and more, and it is drawing all men beneath its shelter. John xii : 32.



This allegory is taught by using the chalk to illustrate the narrative as it is told. For instance, when speaking of the desert plain, a broad horizontal line is drawn with the side of a red or brown crayon ; as the seed is mentioned it is drawn below the line and the little shoot drawn with green chalk, which is enlarged and changed to the proportions of a large tree, from which branches are drawn ; as leaves and fruit, as they are mentioned.

The fountain is then put in with white chalk and the pilgrims added, and the picture is completed along with the discourse.

As the cross is spoken of, the broad side of a soft, white crayon is passed rapidly over the tree, so that it becomes a cross ; a few rapid strokes of the yellow chalk give the effect of a bright light radiating from it.

If the teacher chooses a subject of this kind, the experiment should be tried privately beforehand to ensure a successful lesson.

XV.

SOME OBJECTIONS TO THE BLACK-BOARD IN THE SUNDAY-SCHOOL.

THERE are two classes of people who object to the black-board in the Sunday-School—firstly, those who object to *anything* in the Sunday-School which had no place there when *they* were children ; and, secondly, intelligent, progressive and earnest Sunday-School workers, who, from some unfortunate experience with it, have come to regard the black-board with suspicion, if not with absolute contempt.

The class first named embraces some persons who may have many excellent qualities, but whose minds have a tendency to run in grooves of prejudice which prevent candor and fairness in their judgments. Such, for example, as the reverend gentleman, who declared, at one of our recent Sunday-School assemblies, that a black-board had no business in a Sabbath-School, it being a secular apparatus, suggesting thoughts of arithmetic and geometry, and having nothing to do with religion !

Such persons are ready with peurile and whimsical objections to every change. Their great-grandmother, doubtless, raised equally forcible and cogent reasons against the introduction of stoves in meeting-houses in lieu of the established custom of individual foot-warmers. Their grandfathers, doubtless, strenuously resisted the introduction of organ music in churches, and their sons and grandsons and great-great-grandsons will probably afflict our descend-

ants unto the third and fourth generations, with captious objections to every innovation which time and experience may suggest to be an improvement upon the particular method which may be then in vogue.

Such persons regard with suspicion every effort to interest the young in divine truths, by presenting them in attractive forms, or to combine with the presentation of the "beauty of holiness" the cultivation of such æsthetic tastes as shall lead to a preference for things good rather than for things bad.

Such carpers, were they permitted to draw the dividing line between the kingdom of God and the kingdom of Satan, would, I fear, give Satan more than his share of the pleasant things of both the natural and the spiritual realms.

Such persons, even if their observation finally forces them to confess that there may be some good effected by the black-board in the Sunday-School work, are extremely loth to give cordial assent to obvious facts, or hearty approval of its success.

Nothing will satisfy them. If you do well you will be apt to receive a suggestion from one of these gentry, that too much attention paid to the embellishment of the black-board is apt to take the mind off the lesson and religious thoughts to an admiring contemplation of the artistic skill (?) displayed!

It is useless to argue with such persons. Their criticisms usually carry little weight, for, even in cases where valid objections could be raised, they seldom see them.

The second class—those who are cautious about making changes, until satisfied that such changes are beneficial; and those who draw their unfavorable impressions of the black-board from an improper or unskillful use of it, which they may have chanced to witness,—these are entitled to respectful consideration.

Their own sense of fairness and desire to promote the efficiency of our Sunday-Schools will doubtless cause them to weigh the question fully, and should they be convinced of the soundness of the author's views as to the value of the black-board in the instruction of the Sunday-School, he feels that they will cordially adopt it. Should they be unable to reach this conclusion, he respects the honesty of their convictions, and wishes them the amplest success in whatever form of presentation they find best adapted to teach those great truths, the knowledge of which we are laboring to promote.

We have endeavored to show in this volume how not to use the black-board, as well as how to use it. Before deciding upon its rejection or adoption, let us be careful to ascertain whether any objections raised apply to the use of the board or to its abuse.

Suppose we ask some of the opponents of the black-board *why* they oppose it.

"Well," answers one, "I'll tell you. We thought we'd be up to the times, and there was Smart, a man of talent, and a sign-painter by profession, said he could use it very



nicely. So we bought a big board and laid in a stock of colored chinks, and Smart began to illustrate the lessons. His idea was to have large cartoons, and his first picture

was a representation of Samuel and Eli, representing the child Samuel entering the high priest's apartment in answer to his call.

“It didn't give entire satisfaction. Some objected to the bed-posts; some didn't exactly know why, but the



artist (?) didn't give their idea of Samuel at all; and, more over, Eli's nose was altogether out of proportion. The children laughed.



“Then he gave us a series of cartoons, among which was David and Goliath, with the doughty Philistine about thirty-five feet high in proportion to David.

"But the thing came to a climax when he took to drawing allegories. Nobody could ever explain them, because nobody but Smart knew what they were meant to mean, and he was no talker. He got to going on angels and it had a bad effect on the children, who ceased to sing with any enthusiasm :

" 'I want to be an angel.' "

"I'll tell you why I don't believe in the black-board in the Sunday-School," answers another. "We always considered our superintendent a sensible sort of a fellow, until he attended a Sunday-School convention, last summer. After that he got the idea that he must have a black-board, and so one was procured, and you'd ought to see some of the lessons he gave us ! Why he'd take up a whole session, with what he called a 'black-board exercise.' I just took one down last Sunday, and I'll show it to you.

"On entering the school-room last Sabbath afternoon, the first thing which met our sight were the words :



printed in flaming red and yellow chalk, in the center of the board. Of course neither teachers nor scholars could tell what it meant. *Walk in!* It seemed very hospitable, and all that, but it had a savor of bar-room invitation, as I saw the same legend on a bar-room door as I passed. However, our superintendent looked very conscious, and seemed to enjoy our evident bewilderment.

" 'Walk in' stared the school in the face throughout

the entire session, and we were all on tip-toe of expectation when our superintendent stepped up to the board, chalk hand, to develop his 'exercise.'

"He said that 'walk in' was synonomous with 'welcome,' and an invitation to loiterers at the door, but this was not all. 'I will put something before it' continues our superintendent, drawing *something* with green chalk.



" 'Now what is this ?' "

" Pause. "

" 'Come, don't be afraid to answer ; what does it resemble ?' "

" 'A Cabbage,' ventures one. "

" 'Not quite.' "

" 'A Cauliflower.' "

" 'A bunch of leaves.' "

" 'No ! no ! Why, bless me, can't you *see* what it is ? Now what do we make salad out of ?' "

" 'Lobsters.' "

" 'Lobsters ! Yes, and something else. Now think.' "

" 'Lettuce.' "

" 'That's it ! Lettuce, *Let us* walk in.' "

"And our superintendent drew himself up with a consciousness of having done well. After the sensation caused by this unexpected development of the analysis had subsided, he continued :

" 'Now it reads "Let us walk in." Very well ; where

shall we walk in, my dear young friends? Shall we walk in—darkness?’

“Of course that suggests the right answer, and our superintendent put it down :



“‘And now,’ continues our superintendent, ‘How shall we walk in the light?—First, let us walk in something that begins with an L. What begins with an L?’

“‘Walk in Lemons!’ shouts a boy, remembering the lettuce, and having a confused idea that the lesson has some relation to vegetable growth.

“‘No levity! we are learning solemn verities, and I must have serious attention.’ (Boy confounded—Superintendent continues):

“‘L. Let’s see. L stands for Liberty. How thankful we should be that we enjoy liberty,’ &c., &c.

“‘And now the I. What does I stand for? Why, Innocence. A man was arrested for murder and taken before a judge. He said, “I am innocent,” and the judge let him go free. Why! because he walked in innocence.’

“‘And now G. What has G to do with Light? What shall we put for G.

“A voice: ‘Gas!’

“An audible snicker about the room, but our Superintendent is equal to the occasion.

“Very well, “Gas.” Supposing you were walking in a

dark and dangerous path. How friendly would the light of the street lamp be, that you might see your way,' &c., &c.

“ ‘And now comes H. Let me see (*soto voce*.) Let us walk in H—Heaven—that would be nice, but sounds too abrupt. Let us walk in H—no, that won't do. Ah! I have it—Hope!’

“ ‘Hope worketh,’ &c., &c.

“ ‘And now the last letter of our acrostic, T. What does T stand for?’

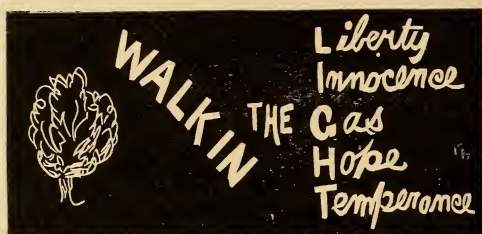
“ ‘Toll-Gate?’ a voice.

“ ‘No, no.’

“ ‘Tavern!’

“ ‘Tut! tut! I think we might bring in here a lesson on Temperance.’

“And our superintendent finishes the ‘exercise’ with a temperance lesson.”



These are some of the reasons people give as objections to the black-board in the Sunday-School. But the objection is not really to the board, but to the black-boardist.

A white man was cast away on an island. The natives amused themselves by elaborately tattooing him, until he was covered from head to foot with heathen symbols. This was objectionable, but was it the victim's fault? He didn't want to be *elaborated*—neither does the much abused black-board.

XVI.

TYPES AND SYMBOLS.

“A SYMBOL is any object, person, act or number which is employed to represent moral or spiritual truth.”—NORMAL CLASS.

“A Type is a divinely appointed symbol, designed to foreshadow or predict something better and higher in the future, which is called the Anti-type.”—*Ibid.*

We are sometimes at a loss to translate to our comprehension the language of the symbols frequently employed by the prophets and seers of the Bible; they appear to us often extravagant, and seem to be used sometimes to represent entirely different ideas.

1. “Save me, O God; for the *waters* are come in unto my soul.

2. “I sink in the deep mire where there is no standing; I am come into deep waters where the floods overflow me.”—PSM. LXIX: 1-2.

“Then the waters had overwhelmed us, the stream had gone over our soul: then the proud waters had gone over our soul.”—PSM. CXXIV: 4-5.

The student will observe in these instances that “*waters*” apparently signify affliction. Now, turn to Psm. 23: 2:

“He maketh me to lie down in green pastures: he leadeth me beside the still *waters*.” Again, Isaiah LV: 1:

“Ho! Every one that thirsteth, come ye to the *waters*.”

In these cases “*waters*” seem to signify both comfort and affliction; but a careful observation of the context, in cases where “*waters*” are used to express affliction or

temptation, will show that waters are spoken of as defiled, as in Psm. lxxix: 2; or, as floods, used, doubtless, to indicate the troubled waters of the ocean.

We could not interpret "still waters" to refer to ocean or floods, but to a clear lake, on whose banks the green verdure flourishes. Living water is the truth made manifest by the Holy Spirit.—JOHN IV: 14. PETER XXII: 1.

Pure water invariably symbolizes divine truth in some aspect, and is generally spoken of as water, not waters.

To the Bible student a knowledge of the types and symbols of the Bible is necessary for an intelligent reading of the Word. 2 TIM. III: 16-17; 2 PETER 1: 21.

Yet, after we have given this subject a most careful study, we are not fitted to interpret the sacred words of God's book unless we have the love of God in our hearts—unless we have in us "a well of water springing up into everlasting life."

Our hearts, our lives must be flowing Godward before we can sit down at His table and eat of the bread of life, or drink from the wells of salvation.

The Lord teaches us (Matt. xiii: 16,) that to His church "It is given to know the mysteries of the Kingdom of Heaven," but to those who are *without*, He speaks in parables that they might see and not perceive, and might hear and not understand. His words were the "Spirit and the Life."—(JOHN VI: 63.) Read 1 COR. II: 14; JOHN V: 39; LUKE XXIV: 27-45.

The following rules from Dr. J. H. Vincent's "*Normal Class*," are well worth the student's careful attention:

3. A few rules for the interpretation of types, symbols, and the figurative language of Scripture generally.

1. Remember that as *all Scripture is profitable for instruction*, the figurative parts of it are not to be neglected.

2. Remember that the figurative element in Scripture is

intended *not to conceal, but to reveal* and enforce the truth, and is, therefore, to be carefully studied.

3. Always seek an *explanation by the writer himself* of the figures, types, or symbols he may employ.

4. Where the writer does not himself furnish such explanation, seek it from the *other writers of the Bible* who employ and interpret similar figures.

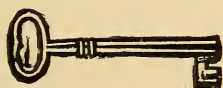
5. Always compare the apparent teachings of a figure, type, or symbol, with the *obvious and accepted teachings* of the Bible.

6. *Do not press comparisons too far*, lest you lose the one great truth in a mass of insignificant speculations and idle fancies.

The following pictorial symbols are inserted for the convenience of the teacher, they are not arbitrary, but subject to modifications and combinations; they do not cover the whole ground, but are chosen as representing the simplest and most apparent in the catalogue of symbols.

They should be used sparingly and understandingly. They should be used to elucidate and not to mystify.

Caution should be observed in regard to putting too many on the board at once, and the significance of each figure should be carefully and simply explained. They are also easily drawn, and will afford excellent practice on the black-board.



KNOWLEDGE.

“For ye have taken the key of knowledge: ye entered not in yourselves, and them that were entering ye hindered.”

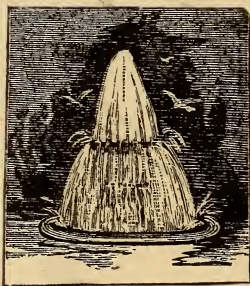
—LUKE XI: 52.



PROMISE.

“There shall come a *star* out of Jacob,” &c.—NUM. 24 : 17.

“We have seen His *star* in the East, and have come to worship Him.”



CHRIST THE WORD.

“I am the alpha and omega, the beginning and the end : I will give to him that is athirst of the fountain of the water of life freely.”—REV. 21 : 6.

“But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life.”

“Jesus the water of life will give
Freely, freely, freely.”

“Come thou fount of
Every blessing.”



CREATOR.

“Every good gift and every perfect gift is from above, and cometh down from the Father of lights, with whom is no variableness, neither shadow of turning.”—JAMES 1: 17.

“For the Lord God is a sun and shield; the Lord will give grace and glory.”—PSM. LXXIV: 11.

“Sun of my soul, my Saviour dear,
It is not night when Thou art near.”

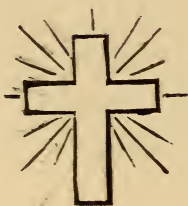


TRIALS.

“And he that taketh not his cross and followeth after Me, is not worthy of Me.”—MATT. X: 38.

“But God forbid that I should glory, save in the Cross of our Lord Jesus Christ, by whom the world is crucified unto Me and I unto the world.”—GAL. 6: 14.

“Jesus, I my cross have taken,
All to leave and follow Thee.”



SALVATION.

“And having made peace through the blood of His cross, by Him to reconcile all things unto Himself; by Him, I say, whether they be things in the earth, or things in heaven.”—COL. 1: 20.

“And that He might reconcile both unto God in one body by the cross, having slain the enmity thereby.”—EPH. 2: 16.

“Beautiful cross by faith I see,
Planted on Calvary for me;
Cross of the suffering Lamb of God,
Under thy pressing weight He trod.”



DELIVERANCE.

“Is not this a brand plucked out of the fire?”—ZECH. 3: 2.

“And ye were as a firebrand plucked out of the burning.”—AMOS. IV: 2.



CONSECRATION.

"I beseech you, therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service."—ROM. 12: 1.

"My body, soul and spirit,
Jesus I give to Thee,
A consecrated offering
Thine evermore to be.
My all is on the altar,
I'm waiting for the fire."



WISDOM.

"For the commandment is a *lamp*, and the law is light."
—PROV. VI: 23.

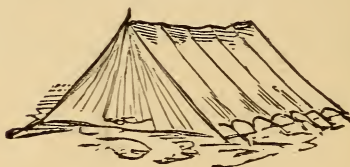
"Thy word is a lamp unto my feet and a light unto my path."—PSALM CXIX: 105.



HOLY SPIRIT.

“And lo, the heavens were opened unto Him, and He saw the spirit of God descending like a dove and lighting on Him.”—MATT. 3: 16.

“Come, Holy Spirit, heavenly dove,
With all thy quickening powers.”



TEMPORAL LIFE.

“For here we have no continuing city, but we seek one to come.”—HEB. XIII: 14.

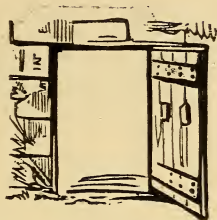
“Mine age is departed, and is removed from me as a shepherd's tent.”—ISA. XXXVIII: 12.

“I'm but a stranger here,
Heaven is my home.”



HOPE.

“Which hope we have as an *anchor* of the soul.”



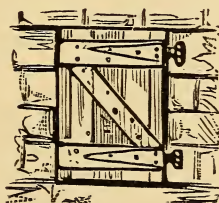
OPPORTUNITY.

“For the great *door* and effectual is opened unto me.”—
1 COR. XVI: 9.

“And a *door* was opened unto me of the Lord.”—2 COR.
II: 12.

“Behold I stand at the door.”—REV. III: 20.

“Depths of mercy can it be,
That gate was left ajar for me.”



LOST OPPORTUNITY.

“And while they went to buy, the bridegroom came ;
and they that were ready went in with him to the mar-
riage : and the *door was shut*.”—MATT. XXV: 10.



REFUGE FOR THE RIGHTEOUS.

“But with thee will I establish my covenant: and thou shalt come into the ark.—GEN. VI: 18.

“Other Refuge have I none,
Hangs my helpless soul on Thee.”



RETRIBUTION.

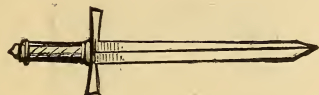
“Neither can a corrupt tree bring forth good fruit.”—MATT. VII: 18.

“And said unto it, let no fruit grow on thee henceforth forever. And presently the fig tree withered away.”—MATT. XXI: 19.

“Cut it down; why cumbereth it the ground.”—LUKE XIII: 7.



PEACE.



JUSTICE AND TRUTH.

“Awake, O sword, against my Shepherd, and against the man that is my fellow, saith the Lord of Hosts.”—ZECH. XIII : 7.

“If I whet my glittering sword and mine hand take hold on judgment.”—DEUT. XXXII : 41.

“The sword of the Spirit, which is the word of God.”—EPH. VI : 17.



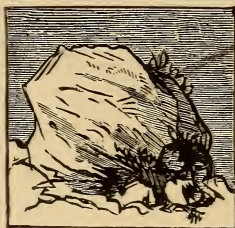
GODLY LIFE.

“For as the days of a tree are the days of my people.”—ISA. LXV : 22.

“And he shall be as a tree.”—PSM. I : 3; JER. XVII : 18.



WEAKNESS.



CONSTANCY.

“For Thou art my rock and fortress.”—PSM. XXXI : 3.

“Unto thee will I cry, O Lord my rock.”—PSM. XXVIII : 1.

“Jesus Christ the same yesterday and to-day, and forever.”—HEB. XIII : 8.

“Rock of ages cleft for me
Let me hide myself in thee.”



BONDAGE.

“He hath hedged me about, that I cannot get out; he hath made my chain heavy.”—SAM. III : 7.

“Because that for the hope of Israel I am bound with this chain.”—ACTS XXVIII : 20.

“For God spared not the angels that sinned, but cast them down to hell, and delivered them into chains of darkness.”—2 PETER II : 4.

“He breaks the bonds of canceled sin,
He sets the prisoner free.”



SIN.

“And the Serpent said unto the woman, he shall not surely die.”—GEN. III : 4.

“And the great dragon was cast out ; that old serpent called the Devil and Satan, which deceiveth the whole world.”—REV. XII : 9.



RIGHTEOUSNESS.

“And having on the breastplate of Righteousness.”



DEFILEMENT, UNCLEANNESS.

“And the sow that was washed to her wallowing in the mire.”



HONOR.

“For what is our hope, or joy, or crown of rejoicing?”—
1 THESS. II : 19.

“And when the chief shepherd shall appear, ye shall receive a crown of glory that fadeth not away.”—1 PETER: V : 4.



DAILY MERCIES.

“Give us this day our daily bread.”—MAT. VI : 11.

“This is the bread that cometh down from heaven, that a man may eat thereof and not die.”—JOHN VI : 50.

“I am that bread of life.”—JOHN VI : 48.

“I need thee every hour.”



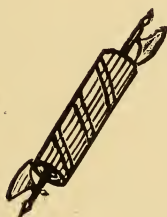
FAITH.

“Above all taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked.”—EPH. VI : 16.



GOOD OVERCOMING EVIL.

And the Lord God said unto the serpent * * * "I will put enmity between thee and the woman, and between thy seed and her seed ; it shall bruise thy head and thou shalt bruise his heel."—GEN. III : 14-15.



UNION.

"Again I say unto you, that if two of you shall agree on earth as touching any thing that they shall ask, it shall be done for them of my Father which is in heaven."—MAT. XVIII : 19.

"For, as we have many members in one body, and all members have not the same office ; so, we being many, are one body in Christ and every one member one of another."—ROMANS XII : 4.

"Blessed be the tie that binds
Our hearts in Christian love.
The fellowship of kindred minds
Is like to that above."

1 COR. XII : 12 ; EPH. IV : 13-16.



TEACHING THE GOSPEL.

“The sower soweth the word.”—MARK IV : 14.

“Sowing the seed by the wayside high,
Sowing the seed on the rocks to die,
Sowing the seed where the thorns will spoil,
Sowing the seed in the fertile soil,
O, what will the harvest be ?”

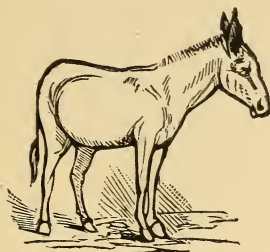
MARK IV : 2-8.



SAVIOUR.

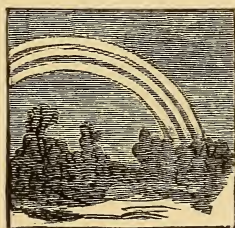
“And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots.”—ISA. II : 1.

“I will raise unto David a righteous branch, and a king shall reign and prosper, and shall execute judgment and justice in the earth.”—JER. XXIII : 5.



FOOLISH STUBBORNNESS.

“Be ye not as the horse or as the mule, which have no understanding ; whose mouth must be held in with bit and bridle.”—PSM. XXXII : 9.



MERCY.

“I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.”—GEN. IX. : 13.

“And there was a rainbow round about the throne.”—REV. IV : 3.

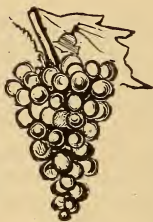


THE TRINITY.



PRAYER.

“Let my prayer be set forth before Thee as an incense ;
and the lifting up of my hands as the evening sacrifice.”—
PSM. 141 : 2.



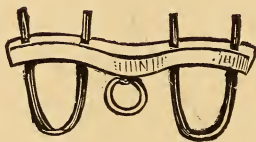
FRUITFULNESS.

M PS. LXXX : 15.

ISA. V : 17.

HOSEA XIV : 7.

JOHN XVI : 8.



SERVICE.



HOLINESS.

“Know ye not that ye are the temple of God, and that the spirit of God dwelleth in you.”—1 COR. III : 16.



TRUTH.

“Mark the perfect man and behold the *upright*: for the end of that *man* is peace.”—PSALM XXXVII: 37.

“But the highway of the *upright* is to depart from evil.”—PSM. 146.

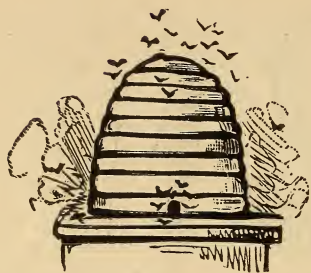


UNTRUTHFULNESS.

“Whose ways are crooked, and they forward in their paths.”—PROV. 2: 15.



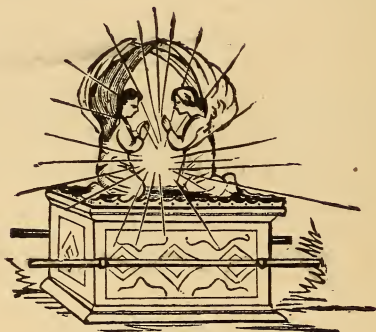
POWER.



INDUSTRY.



JUSTICE.



MERCY SEAT.



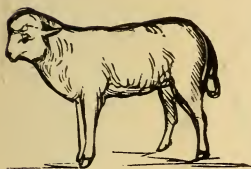
INTEMPERANCE.



LOVE.



CLEANSING.



INNOCENCE.



TIME.



PROSPERITY.



RESIGNATION.



PURITY.



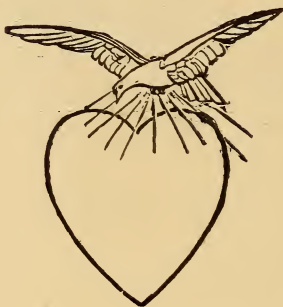
PRAISE.



CHRISTIANITY.

“ But God forbid that I should glory save in the cross of our Lord Jesus Christ, by whom the world is crucified unto me, and I unto the world.”

“ Nearer my God to thee,
Nearer to thee !
E'en though it be a cross
That raiseth me.”



GRACE.

“ Howbeit when He, the spirit of truth, is come He will guide you into all truth * * * He shall glorify me ; for He shall receive of mine, and shall show it unto you.”—JOHN XVI : 13-14.

“ Come Holy Spirit Heavenly dove,
In these cold hearts of ours.”

XVII.

EMBLEMATIC BIBLE SERVICE.

A VERY interesting and profitable exercise can be obtained by using symbols or emblems, in the form of a Bible Service. The subjoined readings will illustrate the idea.

The symbols are to be drawn rapidly in the presence of the audience, as the subject is introduced ; or, if this method is not practicable, they can be prepared beforehand on paper, laid together in their proper order and attached to a stick or cord at the top, so that they may be thrown over, that the leader may unfurl them singly, displaying each in turn.



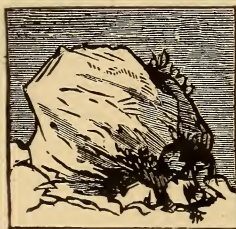
Leader.—"The Lord is my shepherd ; I shall not want."
—PSA. XXIII.

Class.—"He shall feed His flock. Like a shepherd, He shall gather the lambs with His arm and carry them in His bosom, and shall gently lead those that are with young."
—ISA. XL : 11.

Leader.—"And ye my flock, the flock of my pasture, are men, and I am your God, saith the Lord God."—EZ.
XXXIV : 31.

Class.—"Give ear, O shepherd of Israel, thou that leadest Joseph like a flock : thou that dwellest between the cherubims, shine forth."—PSA. LXXX : 1.

"Saviour, like a shepherd lead us,
 Much we need thy tendrest care;
 In thy pleasant pastures feed us,
 For our use thy folds prepare.
 Blessed Jesus,
 Thou hast bought us, thine we are."



Leader.—"From the end of the earth will I cry unto thee, when my heart is overwhelmed : lead me to the rock that is higher than I."—PSA. LXI : 2.

Class.—"Truly my soul waiteth upon God : from Him cometh my salvation. He only is my rock and my salvation.—PSA. LXII : 1-2.

Leader.—"There is none holy as the Lord : for there is none beside thee : neither is there any work like our God."—1 SAM. II : 2.

Class.—"The Lord liveth : and blessed be my rock, and let the God of my salvation be exalted."—PSA. XVIII : 46.

"Rock of ages cleft for me
 Let me hide myself in thee.
 Let the water and the blood,
 From thy wounded side which flowed,
 Be of sin the perfect cure.
 Save me, Lord, and make me pure."



Leader.—"Then spake Jesus again unto them, saying, I am the light of the world ; he that followeth me shall not walk in darkness, but shall have the light of life."—JOHN VIII : 12.

Class.—"The Lord is my light and my salvation ; whom shall I fear ?"—PSA. XXVII : 1.

Leader.—"For the Lord God is a sun and shield : the Lord will give grace and glory ; no good thing will he withhold from them that walk uprightly."—PSA. LXXXIV : 11.

Class.—"Thy sun shall no more go down ; neither shall the moon withdraw itself : for the Lord shall be thine everlasting light, and the days of thy mourning shall be ended."—ISA. LX : 26.

"Sun of my soul, thou Saviour dear,
It is not night if thou be near ;
O, may no earth-born cloud arise
To hide thee from thy servant's eyes.



Leader.—"Whosoever committeth sin is the servant of sin."—JOHN VIII : 34.

Class.—"For thus saith the Lord of hosts, the God of Israel, I have put a yoke of iron upon the neck of all these nations, that they may serve Nebuchadnezzar, king of Babylon," &c.—JER. XXVIII : 14.

Leader.—"The yoke of my transgression is bound by His hand ; they are wreathed, and come upon my neck ; He hath made my strength to fall ; the Lord hath delivered me into their hands, from whom I am not able to rise up."—LAM. I : 14.

Class.—"For I know that in me (that is, in my flesh), dwelleth no good thing : for to will is present with me ; but how to perform that which is good I find not."—ROM. VII : 18.

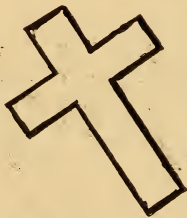
Leader.—"Then shalt thou call, and the Lord shall answer ; thou shalt cry, and He shall say, Here I am. If thou take away from the midst of thee the yoke, the putting forth of the finger, and speaking vanity :

And if thou draw out thy soul to the hungry, and satisfy the afflicted soul ; then shall thy light rise in obscurity, and thy darkness be as the noonday."—ISA. LVIII : 9-10.

Class.—"Take my yoke upon you, and learn of me ; for I am meek and lowly in heart : and ye shall find rest for your souls.

"For my yoke is easy and my burden is light."—MATT. XI : 29-30.

"Free from the law, O happy condition !"



Leader.—"And he bearing his cross went forth into a

place called the place of a skull, which is called in the Hebrew, Golgotha.”—JOHN XIX : 17.

Class.—“Whosoever will come after me, let him deny himself, and take up his cross, and follow me.”—MARK VIII : 34.

Leader.—“Knowing this, that our old man is crucified with him, that the body of sin might be destroyed, that henceforth we should not serve sin.”—ROM. VI : 6.

Class.—“I am crucified with Christ; nevertheless I live; yet not I, but Christ liveth in me; and the life which I now live in the flesh, I live by the faith of the Son of God, who loved me, and gave himself for me.”—GAL. II : 20.

Together.—“But God forbid that I should glory, save in the cross of our Lord Jesus Christ, by whom the world is crucified unto me, and I unto the world.”—GAL. VI : 14.

“Jesus keep me near the cross,
There a precious fountain
Free to all, a healing stream
Flows from Calvary’s mountain.”



Leader.—“Woe to the crown of pride, to the drunkards of Ephraim, whose glorious beauty is a fading flower.”—ISA. XXVIII : 1.

Class.—“Blessed is the man that endureth temptation; for when he is tried, he shall receive the crown of life, which the Lord has promised to those that love him.”—JAMES I : 12.

Leader.—“For what is our hope, our joy, or crown of rejoicing, are not even ye in the presence of our Lord Jesus Christ at his coming.”—1 THESS. II : 19.

Class.—"Fear none of those things which thou shalt suffer; behold the devil shall cast some of you in prison, that ye may be tried; and ye shall have tribulation ten days; be then faithful unto death, and I will give thee a crown of life."—REV. II : 10.

Leader.—"Henceforth there is laid up for me a crown of righteousness which the Lord the righteous judge, shall give me at that day; and not to me only, but to all them also that love his appearing."—2 TIM. IV : 8.

Class.—"And when the chief shepherd shall appear, ye shall receive a crown of glory that fadeth not away."—1 PET. V : 4.



Leader.—"Blessed is the man that walketh not in the council of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful: But his delight is in the law of the Lord."—PSM. I : 1-2.

Class.—"And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper."—PSM. I : 3.

Leader.—"Blessed is the man who trusteth in the Lord, and who's hope the Lord is."—JER. XVII : 7.

Class.—"For he shall be as a tree planted by the

waters, and that spreadeth out her roots by the river, and shall not see when heat cometh, but her leaf shall be green ; and shall not be careful in the year of drought, neither shall cease from yielding fruit.”—JER. XVII : 8.

Leader.—“The fruit of the righteous is a tree of life; and he that winneth souls is wise.”—PROV. II : 30.

Class.—“A good tree cannot bring forth evil fruit. neither can a corrupt tree bring forth good fruit.”—MAT. 7 : 13.

Leader.—“The righteous shall flourish like the palm tree; he shall grow like a cedar in Lebanon.—PSM. XCII : 12.

Class.—“How goodly are thy tents, O Jacob, and thy tabernacles, O Israel ; as the valleys are they spread forth, as gardens by the rivers side ; as trees of lign aloes which the Lord hath planted, and as cedar trees beside the waters.”—NUM. XXIV : 5.

“Think, think, O my soul, what a lesson for thee,
The bough may bloom fair, yet quite barren the tree,
While planted I am in this garden below,
Some fruit, if but little, some fruit I must show,

Lest He that hath planted, should say with a frown,
‘The axe to the root ; cut the cumberer down.’
My season for bearing, not long can it last,
And I know not how nearly that season hath past ;

Let it pass; earth is not my favorite clime,
Nor skillful the hand of the gardener, time;
Heaven, heaven is the clime, and once plant me but there,
O how shall I bloom, and what fruit shall I bear;

In the planter’s own garden, beneath his own eye,
My leaf shall not wither, my fruit shall not die ;
By the fountain of life I shall flourishing stand
Transplanted by love, with the gentlest hand.”

Leader.—“And the Lord spake unto Moses saying, Thou shalt also make a laver of brass, and his foot also of brass to wash withal.”—EX. XXX : 17-18.



Class.—"When they go into the tabernacle of the congregation, they shall wash with water, that they die not; or when they come to the altar to minister, to burnt offerings made by fire unto the Lord."—EX. xxx : 20.

Leader.—"Wash me thoroughly from mine iniquity, and cleanse me from my sin."—PSM. LI : 2.

Class.—"Purge me with hyssop, and I shall be clean; wash me and I shall be whiter than snow."—PSM. LI : 7.

Leader.—"There is a generation that are pure in their own eyes, and yet is not washed from their filthiness."—PROV. xxx : 12.

Class.—"And such were some of you: but ye are washed: but ye are sanctified, but ye are justified, in the name of the Lord Jesus and by the spirit of our God."—1 COR. VI : 11.

Leader.—"Let us draw near with a true heart, in full assurance of faith, having our hearts sprinkled from an evil conscience, and our bodies washed with pure water."—HEB. x : 22.

Class.—"Not by works of righteousness that we have done, but according to His mercy He saved us, by the washing of regeneration, and renewing of the Holy Ghost."—TITUS III : 5.

"Dear Jesus, I long to be perfectly whole,
I want thee for ever to live in my soul.
Break down every idol, cast out every foe ;

Now wash me and I shall be whiter than snow.

Whiter than snow,

Yes, whiter than snow ;

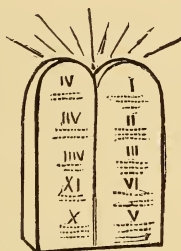
Now wash me and I shall be whiter than snow.

I would I were pure, and were cleansed from all sin,

My heart needs a cure, wilt thou not enter in ;

Let thy love in my heart a pure fountain flow,

Now wash me and I shall be whiter than snow."



Leader.—"Open thou mine eyes, that I may behold wondrous things out of thy law."—PSM. CXIX : 18.

Class.—"The prophecy came not in old time by the will of man ; but holy men of God spake as they were moved by the Holy Ghost."—2 PET. I : 21.

Leader.—"All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness ; that the man of God may be perfect, thoroughly furnished unto all good works."—2 TIM. III : 16-17.

Class.—"The law of the Lord is perfect, converting the soul."

Leader.—"The testimony of the Lord is sure, making wise the simple."

Class.—"The statutes of the Lord are right, rejoicing the heart."

Leader.—"The commandment of the Lord is pure, enlightening the eyes."—PSM. XIX : 7-8.

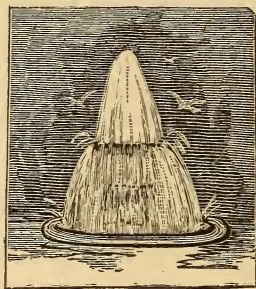
Class.—"Blessed are the undefiled in the way, who walk in the law of the Lord."—PSM. CXIX : 1.

Leader.—"Blessed are they that keep his testimonies, and that seek him with a whole heart."—PSM. CXIX : 2.

Class.—"Thy word is a lamp unto my feet, and a light unto my path."—PSM. CXIX : 105.

Leader.—"Verily I say unto you, till heaven and earth pass, one jot or one tittle shall in no wise pass from the law until all be fulfilled."

Class.—"Whosoever therefore shall break one of these least commandments, and shall teach men so, he shall be called the least in the kingdom of heaven ; but whosoever shall do and teach them, the same shall be called great in the kingdom of heaven."—MATT. v : 19.



Leader.—"Ho, every one that thirsteth, come ye to the waters."—ISAIAH LV : 1.

Class.—"As the hart panteth after the water brooks, so panteth my soul after thee, O God."—PSM. XLII : 1.

Leader.—"Blessed are they which do hunger and thirst after righteousness, for they shall be filled."—MATT. v : 6.

Class.—"My soul thirsteth for God ; when shall I come and appear before God ?"—PSM. XLII : 2.

Leader.—"When the poor and needy seek water and there is none, and their tongue faileth for thirst, I the

Lord will hear them, I the God of Israel will not forsake them.”—ISA. XLI : 17.

Class.—“I will open rivers in high places, and fountains in the midst of the valleys.”—ISA. XLI : 18.

Leader.—“In that day there shall be a fountain opened opened to the house of David, and to the inhabitants of Jerusalem, for sin and uncleanness.

Class.—“They shall not hunger nor thirst; neither shall the heat of the sun smite them; for he that hath mercy on them shall lead them, even by the springs of water shall he guide them.”—ISA. XLIX : 10.

Leader.—“Bless ye God in the congregations; even the Lord from the fountain of Israel.”—PSM. LXVIII : 26.

Class.—“For with thee is the fountain of life; in thy light shall we see light.”—PSM. XXXVI : 9.

Leader.—“I will give unto him that is athirst of the fountain of life freely.”—REV. XXI : 6.

Class.—“And the spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst, Come, and whosoever will, let him take of the water of life freely.”—REV. XXII : 17.

“O there is a river whose fresh waters flow,
O'er earth's broadest surface, a cure for all woe;
Its streams are all healing, there's life in each wave,
O, try it, and prove it, 'tis mighty to save.

O, drink of this river, its full crystal flood
Refreshes and lightens of sin's weary load;
Its ripples ne'er mix with the billows of strife,
This is the 'Pure River of Water of Life.'

This beautiful river our boast well may be,
'Tis fresh, overflowing, and better, 'tis free;
The sin-sick rejoice in this 'peace-speaking tide;
This river is Jesus, the 'once crucified.'”

XVIII.

CONCLUSION.

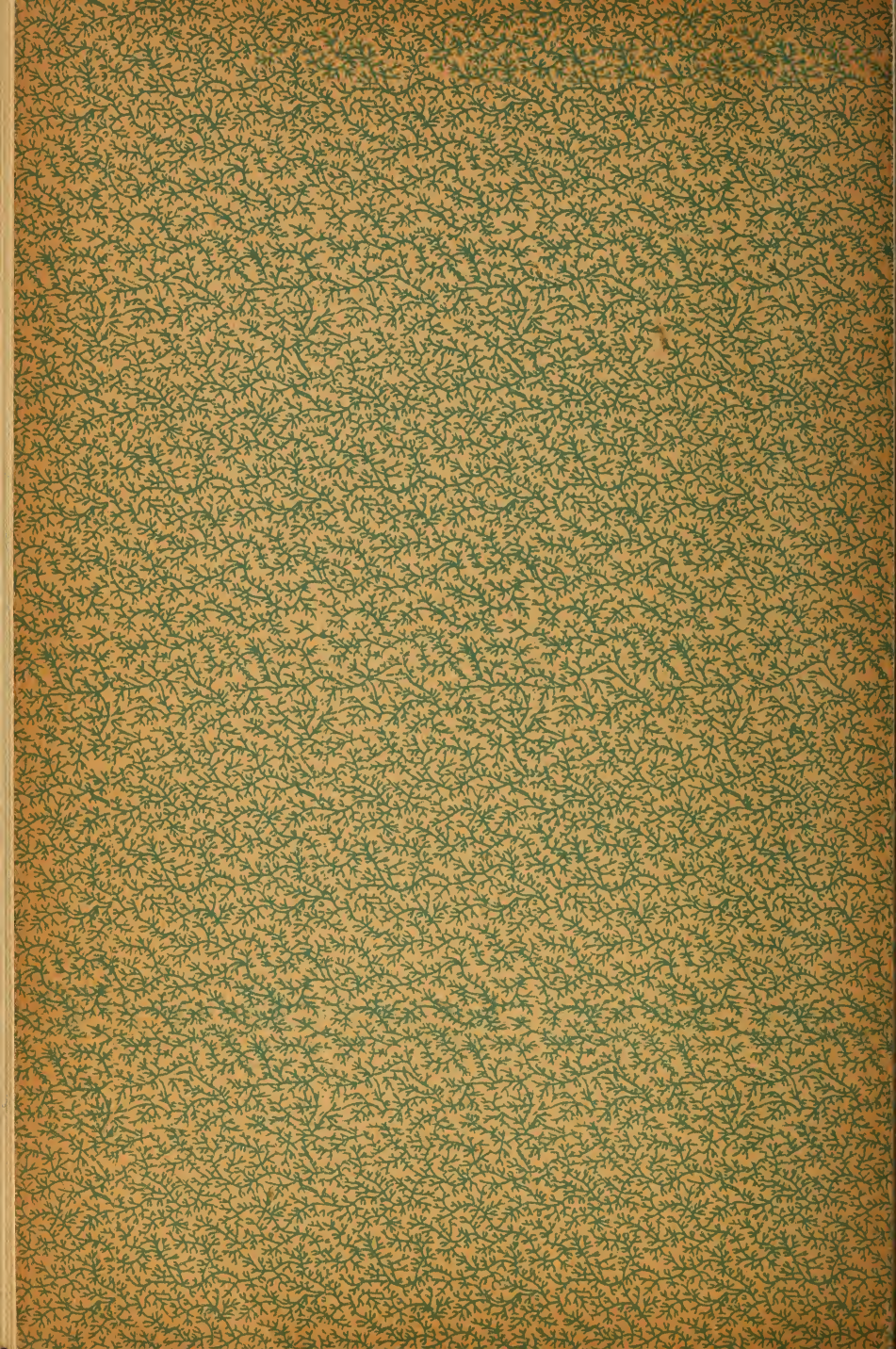
The preceding pages have been composed with a purpose to supply an increasing demand for practical instruction in regard to the use of the Black-board in the Sunday-School. Nothing has been wittingly omitted which would be of use to the learner. It is true, specimen lessons and exercises might have been multiplied *ad infinitum*, but, I believe, without real benefit to the reader.

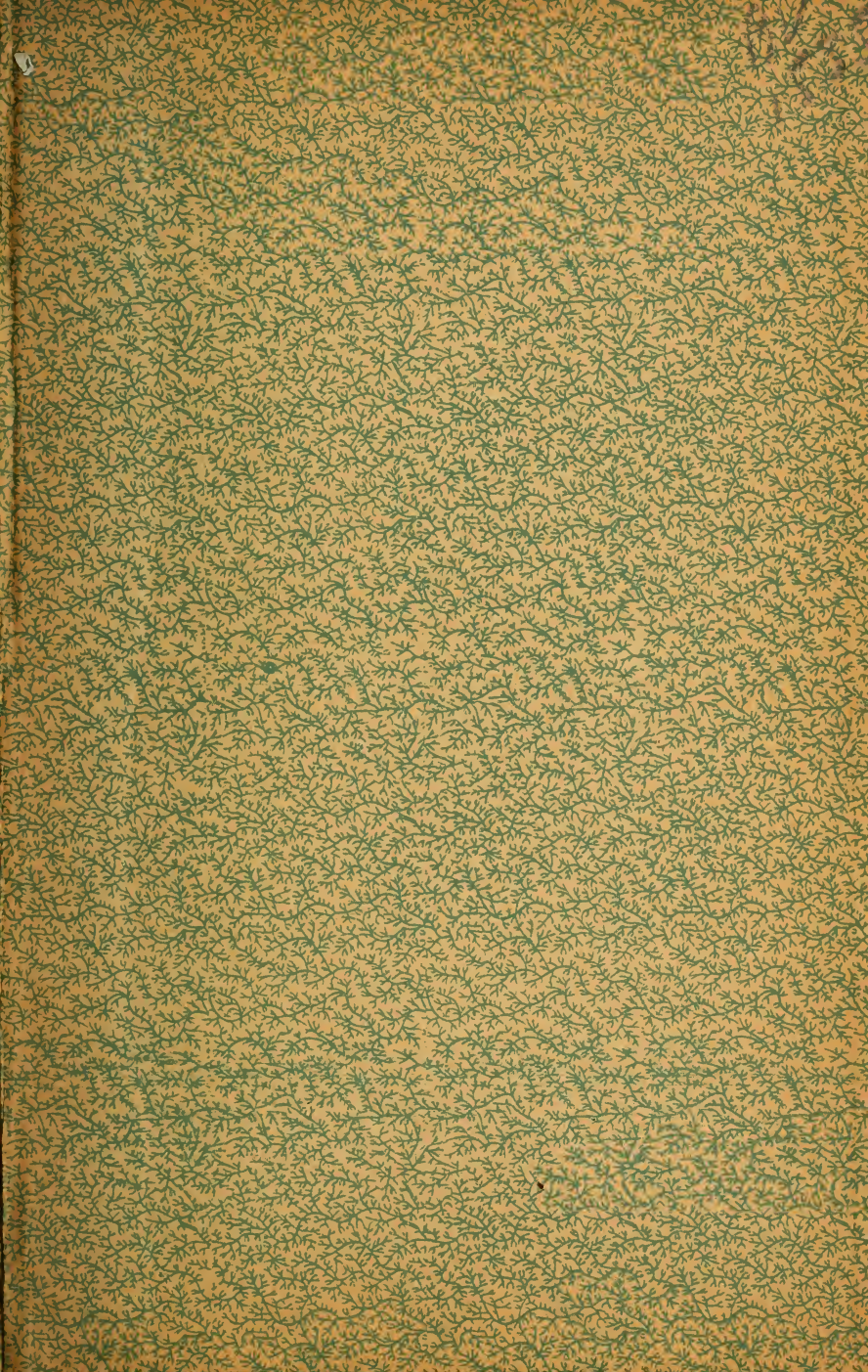
The lessons chosen have all been successfully used, and may be used again, but they have not been presented to be copied, but rather to serve as suggestions. They have been selected with a purpose to exhibit the various modes of treatment on the black-board.

The Creator designs no two men exactly alike, either as regards their physical or mental forms ; every man has a character of his own which puts his imprint upon all his works. Truth itself does not present itself to us all in the same color. No language is so precise as to convey exactly the same thought to all intelligences. And I believe that the Redeemer of us all reveals Himself to each of his children in an aspect known only to that child ; so, fellow worker, use the matter contained in these pages as far as is useful to you, but work out your own lessons according to your own way, yet never losing sight of the object in view, which is to *teach* ; to make plain that which is not apprehended. “The *word* is the seed,” plant it.

“The entrance of thy words giveth light ; it giveth understanding unto the simple.”

F. B.





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